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EDITED BY
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ARCHITECTURAL ANTIQUITIES. PART II.

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PREFACE.

THIS volume concludes the section on Architectural Antiquities. There remains over an important lot of materials dealing specifically with the architecture of churches and ecclesiastical buildings, which, together with some papers on other church topics of antiquarian interest, will form a volume on ecclesiology. Many important architectural particulars will also find a place in the topographical volume, but these are all primarily of local importance, and illustrate the history of the parish or town and its inhabitants more than the history of the buildings themselves. There is ample warrant for this threefold division of the architectural collections from the *Gentleman's Magazine*, and I think it will generally be found a convenient method for the student and general reader.

It should, however, be understood that a hard and fast line in these matters is scarcely possible. The writers of the several papers in the old magazine did not write with a view to nice distinction or classification, and it is most difficult to arrange the material in a suitable fashion. But if I may judge by the more than favourable reception which my labours have met with, the plan adopted hitherto has been recognised as one which will practically meet the occasion.

The first section of the present volume concludes John Carter's papers on architectural renovation, which he contributed under the signature of "An Architect." His observations about the particular period to which the earlier buildings are to be allotted must, of course, be rejected, and I have noted in the text the extent of this error. But when he has fairly commenced the great Edwardian period of architecture, upon which he was always so enthusiastic

and rapturous, we may follow his guide safely. His notes on buildings in London are particularly useful, as many of these have now disappeared or are disappearing; and he gives details of other buildings which are of great value as personal observations and notes. As we get to know more of him and his views on restoration, we are more and more willing to overlook faults of style and the extreme views on some historical topics in which he so frequently indulges. In the main, his opinions are to be trusted; and his undoubted influence in turning the tide against the prevailing tendency to wanton spoliation must ever be borne in mind to his everlasting credit. He practically stopped the worst of the intended work by his vigorous articles on Durham; and he gradually introduced among architects themselves a change of opinion as to the manner in which old buildings were to be treated. Indignation could not be too strongly expressed on some of the matters he brought to light. Imagine for one moment the wanton barbarity in destroying the old chapter-house at Durham, with its stone seats, whereon ecclesiastics of many centuries had continuously sat, and building in its place "a modern chamber, with very elegant and fashionable assortment of luxurious furniture." But this was only a specimen of what was going on all round, and John Carter's voice was the only one raised up against it. He did enormous good, and he did it unselfishly, and in response to a sense of duty which he felt absolutely placed upon him by his position and tastes. In what manner he was regarded by the ecclesiastical authorities of his day is amusingly instanced in the following letter, which appeared in the *Gentleman's Magazine* for 1813, part ii., p. 344:

"Visiting lately the abbey church of Westminster, curiosity induced me to inquire whether John Carter, your occasional architectural correspondent, was among the candidates for the vacant office of architect. The person whom I addressed did not know whether Mr. Carter had made any application, but observed that 'he could not at any rate be considered an eligible person, from his strong propensity to preserve the works of antiquity unaltered; and, besides, he had been heard to declare publicly that if he had a casting-vote on the question of rebuilding Henry VII.'s Chapel, he would instantly give it for stopping farther proceedings, except repairing such parts as absolutely required it.'—Yours, etc., X. Y. Z."

His name long remained a name to conjure with ; and when the *Gentleman's Magazine* entered into the crusade against removing the screen of York Cathedral (recorded in the notes, pp. 266-78), they invoked his name foremost among the champions against useless and misleading innovations.

But the age of innovation has not yet passed, as we know to our cost in the present age. It has often occurred to me that a useful volume might be compiled on the economics of architecture. It would throw a lurid light on the fashion for squandering millions in hopelessly disfiguring some of our grandest buildings, while others cannot be kept in decent repair, at the cost of a few pounds.

No one will, I think, regret having these papers of Carter's collected together in a handy and accessible form.

Some few additional papers have been included. They are Carter's own papers on Durham and York, signed in full by him, and some papers of later date by other writers, on subjects nearly akin to those dealt with in the previous pages.

I have left in all references to plates and illustrations, because of their usefulness for reference to the originals.

The notes are intended to bring information in the text to the present time; and I am greatly indebted to my friend Mr. Henry B. Wheatley for his valuable contribution on the London items. Mr. Wheatley is just finishing his arduous undertaking, "The Handbook of London," founded on Cunningham's work, and he most generously dipped into his unpublished sheets, as the work was going through the press, for my notes. I have also again to thank Mr. J. T. Micklethwaite for much kind assistance in the reading of the sheets and comments thereon, for which I was always grateful, and nearly always used. Mr. W. H. St. John Hope has also very kindly assisted me on many points of doubt.

G. L. GOMME.

I, BEVERLEY VILLAS,
BARNES COMMON, S.W.





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Progress of Architecture in England.

VOL. XI.

I



PROGRESS OF ARCHITECTURE IN ENGLAND.

Saxon Architecture.

[These so-called "Saxon" examples are none of them earlier than the latter half of the eleventh century.]

[1810, *Part I.*, pp. 330, 331.]

AMONG the many departures this order made from the Roman was making columns support no other decoration but that of arches; whereas those of the Roman turn supported entablatures only. This Saxon peculiarity, through all the succeeding styles, down to the sixteenth century, never was dispensed with, and may be said to have maintained its consequence and station in a more conspicuous manner than the pointed arch itself, which has in so many instances given way to capricious taste, even from its extreme acute altitude to a progressive, obtuse, and flat depression of curvature.

St. Augustine's Abbey Church, Canterbury; date 605 [Part I., pp. 10-11].*

The remains of the church, consisting in part of the north-west tower of the west front, have some of the most enriched work that is to be met with; and, as it bears a date so remote, we have the stronger resemblance of the Roman style; yet, from the intersection of some of the semicircular arches discoverable on the elevation, the pointed form becomes manifest—a consequence naturally arising from such a combination of circles, so interlaced one with the other. It is to be observed, the pointed form is, on this occasion, but barely

* The several dates used in the following surveys are taken from J. Moore, Esq.'s "List of Monasteries," etc.; which list is collected (see the Preface) from Tanner, etc., with the assistance of J. Caley, Esq., Keeper of the Records of the Abbeys in the Exchequer. [The dates apply to the original foundation, not to the buildings.]

hinted—as no other mark of that succeeding order, which established itself some centuries afterwards, now termed the Pointed Order, is in any part to be met with.

Ely Conventual Church ; date 673

[this means the Norman Infirmary, which in 1810 was thought to have been an earlier church], the ruins of which, remaining on the south side of the present cathedral, give the centre aisle of the nave. The work has in some instances the pointed arch, running in succession with the semicircular ones. All the mouldings, etc., pure Saxon.

Malmesbury Abbey Church ; date 675 [Part I., pp. 164-167].

The parts left of the first construction are a portion of the west front, and the first and second stories of the nave, great arches of the centre of the transepts, etc. In the west front are the strong characteristics of the order, in semicircular arches, architraves charged with basso-relievos, diagonal mouldings, etc. By the intersection of some of the arches on the first story, the pointed form takes place, an occurrence appearing to have afforded high gratification to the constructors of the pile, as in the third story another tier of intersected arches occurs. This pointed form or arch thus accidentally gained was then considered as a great beauty, equally so with the semicircular arch ; as we find the whole run of the first story of the nave are all of the pointed description, though every other character of columns, bases, capitals, architraves, are pure Saxon.

St. Albans Abbey Church ; date 793 [Part I., pp. 359-360].

The Saxon parts of this edifice (in which so many succeeding styles have been engrafted) are of the simplest kind, and there are no indications of a pointed arch in any of the uprights thereof.

Croyland Abbey Church ; date 948.

On the right of the ruins of the west front is part of an elevation of the first architecture of the abbey, wherein the pointed form is mixed with the Saxon character by the intersection of the semicircular arches ; and in an upper story the mere pointed arch is brought in as an independent form from that of the semicircular arch.

Glastonbury Abbey Church ; date 954.

The original work is found in Joseph of Arimathea's Chapel, attached to the west front of the church. In the first story are intersecting semicircular arches ; of course the pointed form is visible. On the shaft of the columns, half-way between the base and capital, is a band moulding. This band is a peculiarity, used frequently in this order, and also adapted in the first distinct manifesta-

tion of the pure pointed order, in which it became a constant decoration, until set aside in the second degree of pointed architecture that immediately followed.

Winchester Cathedral ; date 963 [Part I., pp. 12-13, 363-364].

The original part of this building is found in the north transept. The work pure Saxon ; grand, though of a simple class in regard to decoration.

Rumsey Nunnery Church, Hampshire ; date 967.

Some portions of the interior exhibit fine and curious examples of the pure Saxon, although in the western continuation of the nave the lines are of that species which may be distinguished as an intermediate order between the pure Saxon and the pure pointed. . . .

Bury St. Edmund's Abbey ; date 1020.

As the existing ruins of the church are, for the most part, but the mere rubble of the walls (which, in despite of time, still endure in many a lofty and ponderous upright), no absolute opinion can be adduced as to the character of the decorations ; but if an idea may be entertained from the extent of plan, dimensions, and from the elevation of the grand gateway entering to the close leading to the west front of the church, the whole pile must have been in the purest Saxon manner, and of a cast majestic and sublime. The above gateway is eminently so ; and its lines present columns and enriched architraves, recesses, compartments, entablatures, basso-relievos, etc. The elevation is in four capacious stories, and from the sides of the accumulating architrave of the entrance rises a pediment with an enriched cornice. No pointed indications occur. The whole of this gateway is in good preservation.

Westminster Abbey Church ; date 1049 [Part I., pp. 25-58].

The parts of the buildings raised by the Confessor, yet in being, may be explored in a long double aisle, against which the east cloister and the south transept of the church are attached. This aisle is run out in about six divisions ; the two first are kept as a repository for the pix used for trying the value of modern gold, and the others are parted off into avenues, store-vaults, and cellars. The arrangement of the architecture is grand, though the lines themselves are extremely plain, excepting the capitals, which are sculptured to a degree hardly to be surpassed. Under the great circular window of the south transept is a large semicircular arch ; part of the upper story over the double aisle above described, the continuation of which, southwards, is destroyed, until we come to that part now used as the college schoolroom ; and the walls, though numerous modern building

innovations have been done on them, still leave some pleasing Saxon windows, etc.* On the east side of the little cloisters are more vestiges of the Confessor's work; but of late built against or environed by coal-holes and other domestic conveniences. No indications of any pointed features.

Exeter Cathedral; date 1050.

[1810, *Part I.*, pp. 405-407.]

The two towers, giving within their walls the north and south transepts, an arrangement peculiar to this cathedral, are the only remains of the original church. In their uprights there is much curious Saxon decoration, in compartments both circular and oblong, each enriched with the customary ornaments. A few of the oblong compartments take the pointed head; and on one tier of the north tower is a line of intersecting arches, giving the consequent pointed form.

Waltham Abbey Church; date 1062 [Part I., pp. 314-316].

The remains of the first erection, yet to be found among those walls attached to them of later design, are pure Saxon work. . . . In the present pile is found the Saxon nave complete, except the west front, a piece of architecture of the fourteenth century. The transepts and choir destroyed at the dissolution. The uprights, both external and internal, are on the usual plan of large churches; middle and side aisles; the heights are in three stories; the aisles, galleries, and upper window story. The columns have diagonal and twisted flutings; and the architrave to the arches shows the diagonals, diamonds, and detached rounds, etc. In the gallery and the upper window story, a few of the arches take pointed heads.

I shall here close my list of Saxon edifices. . . . Of those smaller churches, infinite in their number, carrying with them all the strong peculiarities of the foregoing piles, they must be considered of equal authority, as to style and date, and not inferior in proportionate splendour. In dimension they certainly fall far short; but still the knowledge to be derived from both is equally the same. . . .

Intermediate Architecture between the Reigns of William I. and Henry III.

Canterbury Cathedral; date 1080 [Part I., p. 9].

Although this date looks beyond the Saxon era, yet in the crypt under the choir is found architecture extremely similar to the Roman, particularly in a small chapel in its south aisle, where arches, mouldings, and paintings of a very curious interest appear.

* One destroyed last year [1809], to set up in its place a paltry modern sash-frame.

The eastern part of the crypt shows the arches pointed, and the columns and their dressings rather vary, in some degree, from those more westward, in certain new-conceived lines in the mouldings, etc. This sort of change is likewise maintained in the uprights or Lady Chapel above, where are perceived detached columns with bands, at given heights, separating, as it were, their lines of elevation into two or more divisions. The arches they support are pointed, the mouldings express much novelty, as do the ornaments to the capitals; yet the architraves still show the true Saxon diagonals. The choir likewise exhibits great and satisfactory proofs of the growing-up of the pointed style; in which we meet the grand arches of the first story turned alternately semicircular and pointed; each ranging in one regular line, conveying no appearance that one arch was antecedent to the other, but constructed together, so as to constitute one pleasing whole. The capitals, though at first gaze they, from their rich ornamental turn, may strike as somewhat resembling the Roman one dug up lately at Bath, are strongly tinged with the Saxon varieties, as no two of them are sculptured exactly similar. That a new style of architecture was struggling to get clear of the Saxon one is most apparent in many parts of the choir division of the church, for in the dados of the side-aisles are ranges of pure Saxon columns, supporting semicircular and pointed arches alternately; and in other corresponding ranges the new-conceived columns supporting above their own genuine capitals Saxon capitals and ornamented arches. So profuse were the architects in their attention to the new appearance of things, that, in one particular instance, they have given to a base in the second north transept no less than seventeen layers of mouldings, when usually, in such cases, not more than six or seven layers were ever made use of. My sketches do not warrant me to note that there are any intersecting arches on the building, except to some arched recesses on the south exterior of the choir, which with the consequent pointed arch, and the several columns, are enriched in the highest Saxon manner. [This is late twelfth century.]

Rochester Cathedral; date 1089 [Part I., p. 6].

Nine years between the dates of this and the foregoing cathedral cannot, it is to be supposed, have made much advance towards perfecting the new architectural system, as the Saxon and pointed characters are still in appearance, either in separate or conjunctive decorations.

Lanthon Abbey Church; date 1108 [Part I., pp. 148-149, 171].

A mixture of Saxon and pointed characters prevails; the latter style, however, gains ground considerably, and it is curious to trace the budding out of the new mouldings from those of the Saxon; the ornaments seem more prominent in this respect. . . .

St. Bartholomew's Priory Church, London ; date 1133 [Part I., pp. 353-358].

The original parts are found in the choir, centre arches between the transepts, once supporting a tower, and the south transept (in ruins) ; the north transept destroyed. The greater portion of the lines are of Saxon character, while in the centre arches the pointed one takes place in two instances. There are left some vestiges of the nave, attached to the transept, and in a doorway fronting Smithfield (once leading into the south aisle of the nave). These turn on the pointed character.

Bristol Cathedral ; date 1148 [Part I., pp. 161-162].

If the interior of the chapter-house (the traits of the church I cannot satisfactorily enter into, having no sketches of its lines) may be deemed as a construction of this time, we must be sensible the Saxon style was persevered in with the utmost skill, and carried to an excess of embellishment not to be paralleled. The porch leading to the chapter-house has three distinct aisles south and north, and two aisles west and east. The divisions are made by clusters of columns, and arches, groins, etc. The chapter-house itself is an oblong of two square divisions, and groined. The west end and north and south sides remain in the most perfect state ; the eastern end destroyed. The uprights are in three tiers ; the first (or basement) has a stone seat of continuation, with a range of niches above it. Second tier, a range of recesses with columns, and intersecting semicircular arches (the pointed ones occurring, of course). Third tier : wholly filled with interlacing and diamond mouldings. The west end shows some variation from the sides here described ; as, on the first tier, is the doorway, and on each hand double arched windows, looking into the porch ; and the third tier has a range of recesses, with pilasters, their semicircular arches interlacing with each other (pointed forms, of course). The ornaments give the diagonals, twisted beaded torusses, beaded diamond compartments, beaded wreaths on the shafts of the columns, etc.

Chapel in the Tower of London ; date from 1154 to 1189.

[1810, *Part I.*, pp. 509-511.]

The work of Gundulph, Bishop of Rochester. It is a design raised in the true Saxon taste. . . . The plan : an oblong, with a semicircular east end ; aisles north, south and east encircle the body of the chapel. The upright gives columns with rich and, as usual, varied ornamented capitals. The arches are without architraves, turning on one line only. Above these arches is a gallery composed of arches also, divided by piers, each worked with their single line, without any architrave or ornament whatever. The covering over

head is a plain semicircular cove. The aisles are groined, and are without ribs. This chapel is a singular curiosity, and bears on the lines its own peculiar attractions.*

Temple Church, London ; date 1185 [Part I., pp. 341-346].

That part necessary to be adduced in this place is the nave, with an aisle, planned in a direct circle. The external upright (in those lines unsullied by modern alterations) is after the Saxon manner; the entrance is full of enrichments; the work of the windows, not so elaborate; against the piers are breaks, giving some hints towards a buttress; a parapet with blocks crowns the first story. The second story, of course, recedes back to carry up the lines of the nave; the windows are plain openings, without columns, etc., on the piers, buttresses, and the termination of the upright is with battlements. These buttresses and battlements are subsequent masonry, probably in the Tudor times. The interior gives much of the intermediate architecture, in clustered columns with bands, the new conceived capitals, and mouldings to the architraves and ribs of the aisle. The several arches are pointed, excepting those to the windows, they having circular heads conformable to their external appearance. In the dado, a run of recesses, with columns and pointed arches; the architraves of the Saxon mode. Over the arches of the nave is a course of recesses, with Saxon columns and arches, which intersect and give the pointed form.†

Dunstable Priory Church ; date from 1130 to 1135 [Part I., pp. 94-95].

The West Front.—The principal entrance is an exceeding large doorway, after the purest Saxon manner; four columns on each side, supporting six courses of circular architraves to the great arch. The enrichments are of the most profuse kind that are anywhere to be met in the like instance, in basso-relievos, foliage, etc. The opening of this doorway has been in some sort filled with a smaller one, and niches over it; work done in the Tudor times. On the left of the great doorway is a recess, with a pointed arched head; half of its architrave, rich Saxon diagonals; and the counter portions, the new-conceived mouldings, without any ornaments. Within this recess are Saxon columns and intersecting arches. The doorway entering into north aisle, and immediately attached to the foregoing recess, is in the new-conceived style; six columns on each side (capitals plain) supporting seven courses of architraves to the arch. Much beautiful foliage interspersed in the courses, and the grounds between the arches of this doorway and the recess are filled with small ornamented square compartments. Above these entrances are three tiers of columns and arches: the middle tier is worked into a gallery, and

* Engraved in "Ancient Architecture."

† *Ibid.*

two large central windows ; while the other two tiers are formed as recesses. These decorations, with the buttresses right and left of the upright, are in the new-conceived style ; and in the spandrels within the arches is much rich foliage. That portion of the upright on the left has a square tower, and the finish of the design is with a square run of battlements : these two latter particulars are of Tudor work.* . . .

Pointed Style of Architecture during the Reigns of Henry III., etc., and Edward III.

Among the great characteristics now bursting on our sight, truly original and divested of all the peculiarities of the parent stock, are porches, windows three in one, buttresses, perforated parapets, towers, round, square or octangular ; pinnacles, spires, etc. On this head we may refer to

Salisbury Cathedral ; date 1258 [Part I., pp. 206-218].

The West Front has three divisions, made by buttresses : in the centre division, the three-arched entrance, the three in one centre west window, and the pediment or front of the roof. In the side divisions, other three-arched entrances (of inferior dimensions), two stories of windows, etc. In these divisions, and in the buttresses, are an immense number of niches and recesses, with columns and arched heads, particular lines of which bear much ornament. On the great side-buttresses are pinnacles ; the finishings between these buttresses and the centre pediment are battlements, but evidently of much later workmanship. It may be noted that while the windows in their arched heads preserve a plain pointed sweep, the arched head to the niches and recesses takes a diversity of three turns in their inner sweep. Many of these heads are set with pediments. A variety of compartmented dados occur in this front. It has been maintained, but I conceive without any appropriate reference, that the centre tower and spire are of a date subsequent to the other parts of the structure ; for, upon a mature survey, I find the character of the decorations to each done in one regular and uniform style.†

South Side of the Cathedral.—Taking its main lines, there is much unison in all the uprights. The windows to the side-aisle story bear two in one ; those to the principal story or centre aisle (nave and choir) have three in one. The windows to the first and second transepts show in general three in one. This three in one, so called from its allusive appearance to such a geometrical figure, was a mode of window arrangement, with the long narrow lights so united,

* Engraved in "Ancient Architecture."

† See my general survey of its present state in vol. lxxiii., p. 642 [*ante*, Part I. The centre tower and spire are now admitted to be later.]

previous to the introduction of mullions with their consequent tracery. The finishings to all the uprights in the transepts, east ends of the aisles, Lady Chapel, buttresses, etc., are with pediments, they constituting, with the pinnacles and great spire, one universal pyramidal constellation of pointed forms, characters with the pointed arches themselves, constituting in the most plain and decisive manner the significant appellation of the pointed style. Many arched bows or flying buttresses have been brought into these side elevations. . . .

To speak in general terms of the interior of the church: the clusters of columns are turned (each detached one from the other) round a central one; they are secured in their heights by one or more uniting bands; the ornaments (unlike the exterior) are dispersed with a sparing hand; the mouldings to the bases and architraves are many, but evince little or no ornamental embellishment. The arches are seen, either with the regular pointed sweep, or varied with the three turns. In a few words, although the exterior of this church is in fact one mass of decorative splendour, demanding the most unbounded admiration, the interior no less chains our attention, from its chaste appropriation of parts, its solemn degree of grandeur, and all those secret and hidden powers which even the arch-destroyer and calumniator of our ancient piles, Sir C. Wren, could not forbear to pay a sort of homage to in the following expression found in his survey of this cathedral: "The incomprehensible sustainment of the various parts (of the church), although they have not any visible principle to account for their resistance to time and their own weight, yet shows the astonishing and consummate skill of the ancient architect."

Wells Cathedral; date thirteenth century.

[1810, *Part II.*, pp. 37, 38.]

After Salisbury, we naturally turn to Wells, in the survey of their west fronts; many variations in the latter take place, yet not so much so but there is great similitude existing between them. In Wells, however, the arrangement of the decorations is become more splendid and more refined; a higher degree of elegance is everywhere brought out; the principal or west window story is of a more lofty elevation; the columns in higher relief, and show enriched grounds; the spandrels to the arched heads of the compartments, with their pediments enriched likewise, and those several other compartments, containing numerous basso-relievos, which, with the niches themselves, filled with the finest whole-length statues, both of religious and costumed interest, form altogether a scene of splendour almost without parallel. As for the two towers, right and left, continued up from the main body of the front, they are of Tudor workmanship.

The Interior.—In the western part, or nave, the lines, though much after the Salisbury manner, seem to lose some ground in competition for grandeur in respect to the work of the gallery story; for while Salisbury teems with an infinity of columns, Wells bears on its course only architraves, thick set with mouldings. The capitals, as well external as internal, indeed, seem to be the most material deviation from those of Salisbury, as they are charged with much florid ornament, while those in the latter church are but partially and sparingly introduced. I shall not in this place bring in, by way of argument, the choir division of the building; it appears to have undergone at some late period considerable alterations, as the galleries are over-worked with most elaborate decorations, in buttresses, arches, pinnacles, and rich compartments to the spandrels of the groins, etc.

Westminster Abbey Church; date 1269 [Part I., pp. 25-58].

Unlike Salisbury and Wells, here is no west front, either with regard to date or workmanship (the present front Tudor work), to come in proof, so as to illustrate the architecture of this period; therefore we are directed to the more eastern divisions of the north exterior of the nave. The most obvious change from Salisbury and Wells takes place in the windows, which consist of one opening, containing a combination of mouldings, formed into mullions and tracery, simple of themselves. The buttresses rise the whole height of the elevation, done into three stories, with flying arches or bows springing from them so as to be attached, and give sufficient security to the nave in its upper story, affording at the same time a charming effect in the profile view of the building. The niches in the buttresses are like those of the former structures, though of a more simple cast. We have now before us an arrangement which may be called new in this stage of our endeavour to advance the rise and progress of the art, and is perhaps without example; it is the external range of the gallery story, made out with a series of windows, each with one opening, containing curious tracery, conjoined into the illusive form—three in one. Battlements are introduced, but I apprehend they are of a date subsequent to the rest of the work. The general appearance in the lines of the elevation is of a simple turn, yet evidently possessing much chastity of design; while its extreme loftiness, accompanied with the unique gallery story, renders the whole at once grand and of the most imposing character. . . .

The interior, in the more eastern divisions of the nave, partakes in the most scientific manner of all the properties of the exterior, differing from Salisbury and Wells also in many essential points; such as the clusters of columns, which are found to be nearly one combination of compact materials, as most of the smaller columns disposed round the central one are but of a three-quarter projection, while the others, from their very imperceptible detached position, seem with

the rest all of the same solid piece of masonry. Bands dividing the several heights of the columns are still resorted to. The arches to the aisles of the nave become very acute, and the spandrels to the arches themselves, and those to the galleries, are filled with small ornamented squares (such kind of squares on the basement of the west front of Dunstable Church). The gallery, to speak of it in particular, is beautiful indeed, made out in arches, columns, tracery, in the three in one; and I earnestly hope it will not be thought "prejudice" with me in this instance, when I maintain that the interior of Westminster is the sum of all architectural excellence! . . .

Throughout the progress of the pointed style, as thus far adduced, one series of mouldings, ornaments, contour of statues, and other the like particulars, seems to have prevailed with little or no variation; at least the transitions have been so slow and imperceptible that, although the great outline of the art has expressed many and important alterations, these their smaller characters passed on in regular and uniform show.

[1810, *Part II.*, pp. 132-134.]

We are at length arrived at the summit of our architectural fame, even the time when Edward III. swayed the land. . . .

It is now that a new scene of architecture (still keeping its progressive state) arises before us; a new mode of design, of arrangement, of decoration, beams in every direction of our august fabrics. The proportions of doorways (with their iron foliated wrought doors) and windows are rendered more consonant to geometric rule; the mullions and tracery to these latter decorations runs out in the most delightful and elegant manner; the buttresses become one of the principal features from their infinity of parts and high embellishment. The parapets, or breastworks on the walls, changed into battlements, with perforated compartments. The clusters of columns to all situations are masoned in one solid mass in their several courses without bands, the shafts rising from base to capital in a clear and uninterrupted line. This circumstance of the disuse of bands is thus accounted for; the small surrounding columns project little more than half a diameter from the main central column. The groins present tracery, compartments, etc.; and it should appear that the great aim of the architects at this period was to embellish the faces and lines of their structures in the most brilliant and luxurious manner, as each particular in the interiors was gilded and painted in various colours; a kind of fascinating principle was everywhere afloat to rivet attention, and to claim unceasing admiration. Every decoration had its peculiar grace and peculiar use; accommodation and convenience were ever combined with some ornamental beauty, and some masonic security. These all-powerful characteristics are most wonderfully brought upon our view in the various parts of

York Cathedral ; date 1304 [Part I., pp. 293-297].

West Front.—There are characters on this upright that must have effect on every mind, as bearing new and beautiful creations. In the several pediments are found compartments, crockets, and finials ; the heads of the niches in some instances take an ogee sweep, instead of a pedimental one ; the tracery to the windows, more immediately considering the great centre window, is constructed rather upon an ornamental or foliage system, than after any apparent geometric idea, in the extraordinary construction of the ramifications, sweeps, and intersections of the various lines. . . .

Interior.—It is with increasing gratification we must contemplate the work of the architect, the mason, and the sculptor, so disposed as to give a just and appropriate continuation of their labours. As every pile has its own excellencies, and some few seeming deficiencies, I am constrained to note that the gallery story is in itself of a very simple turn, in comparison to those of Salisbury, Wells, and Westminster ; its lines are independent either with regard to columns or arches, being portioned out of the mullions of the upper windows. It must be confessed that in this instance a decrease of magnificence is to be noticed ; yet, however, it comes to pass there is a certain something of interest in the design not wholly to be disapproved or overlooked. What is found deficient in this respect is amply made good in the dados of the nave ; and it may be maintained that the assemblage of arches, buttresses, pediments, and ornaments worked thereon, is hardly to be surpassed ; and when the interior of the west end is contemplated, the same dado is found bearing up tier over tier, the same richly conceived kind of embellishments, which, with the great centre window, altogether affords an elevation of superior cast. . . .

Proceeding towards the eastern division of the church, I pass without comment the transepts and lantern of the centre tower, they being of dates either prior or subsequent to the style of architecture under illustration. The choir, in the major part, goes on with the work of the nave ; yet on the lines there are evident deviations in the smaller characters : they not only become extremely profuse, but lose in a few instances some particles of that chaste regularity so conspicuous in the latter place. These deviations are principally visible in the dados, galleries, and traceries to the windows ; a consequence naturally arising from new conceptions in design and execution, which must have taken place during so long a period as the nave and choir were under completion. Notwithstanding so many of the windows retain their paintings in tolerable preservation, yet those paintings necessarily once adorning the walls are wholly obliterated by the vulgar and cruel practice of whitewashing. Those paintings seen of late on the walls of the chapter-house have in this way been also

banished from us, to the great loss of historic research and splendid show. Yet that such mode of adornment did exist, there are still left unsullied the gildings and paintings to the stalls of this "fairest" of all architectural "flowers," the chapter-house of York!

Winchester [*Part I., pp. 12-13, 363, 365*].

[1810, *Part II., pp. 301-303*.]

In studying the nave of Winchester Cathedral, erected by Bishop Wykeham in the reign of Edward III., a striking peculiarity in the windows is visible: the form of the head, or arch to them, is a segment of a pointed arch, while a regular triangular proportioned pointed arch, containing the tracery, is, as it were, stuck within it. This kind of window construction is certainly an original thought of Wykeham's, although we find numerous instances of the arches to the entrances of castles done at this period with a segment of a pointed arch only. . . .

St. Stephen's Chapel, Westminster; date 1330 [*Part I., pp. 64-66, 84-93*].

In this building every trial of the arts of architecture and painting is brought to the utmost stretch of human ability; and while our wonder is excited at those who wrought its completion, our disgust is at the same time raised against the savage hands that, since the dissolution, have either mutilated its divine attractions or hoarded up the beauteous relics still in being, with common wainscoting, from the public eye. . . .

West Front.—The portion left of the elevation consists of the porch. The pediments over the arches to the compartments of the screen before it indicate a gentle sweep, leaving, in a certain degree, the pyramidal line so conspicuous in the examples spoken of at this period of the art.

*East Front.**—The east window presents a kneed outline; and as all vestige of the tracery is gone, some doubt must be conceived in what way its head was filled in; yet by examining the interiors of the side-windows of the crypt (they remaining perfect, each having this kneed outline and accordant tracery) some hints perhaps may be derived necessary to assist the mind in this respect.

Interior of the Chapel.—The piers between the windows are made out with clusters of delicate columns, studded over with small enriched pateras. Similar columns are disposed in the dados to the windows; they were certainly once continued upwards, so as to constitute the mullions; but the openings to the windows are now wholly curtailed of such dividing particulars and the consequent tracery. Pateras are introduced likewise on the architraves, both to the arches of the windows and to that of the entablature. These pateras, thus introduced, are peculiar to this chapel, as are the infinity of minute

* This front has been lately modernized [*ante*, *Part I., p. 66*].

ornaments laid on every moulding throughout the design. From the nature of the entablature, running in a direct line above the windows on each side of the building, it is very certain that there never were any groins intended to complete the same, but some open timber-wrought roof, correspondent to the general contour of the main work. Those spaces, left untooled by the mason or sculptor, are pencilled upon by the painter, in armorial, ornamental, historical and Scriptural subjects. In fact, this last artist has not left the smallest moulding or foliage untouched; as they are either filled in with various tints, or overlaid by gilding, which must have produced, upon the whole, the most sublime and gorgeous scene that ever adorned this kingdom.

Pointed Style of Architecture from the Reign of Edward III. to the Reign of Henry VI.

Westminster Hall [Part I, pp. 16, 67-80, 313-314].

This structure, excepting the dados on its sides, east and west (these parts of the walls are the remains of the hall of William II.), is allowed to have been erected in the reign of Richard II.

The West Front, although it carries on in some respects the splendour of the Edwardian era, evinces many departures therefrom. The tracery to the windows, more immediately the great centre window, is purely architectural, without ornamental or foliated ideas introduced thereon, as before practised. The height of the mullions divided by transoms of mouldings and compartments, and the tracery run into various compartmented forms likewise. The heads of the niches bear octangular canopies, with square instead of pyramidal terminations; and on each side the openings of the niches are small clusters of buttresses. In those parts where anything like pyramidal idea is retained, it takes the sweeping direction. In regard to the clustering of the columns, they bear but little change. In the mouldings some novelty is brought forward in the many squares or fillets, mixed with the hollows and rounds; and in the foliages a more minute and less conspicuous boldness of leafing occurs. The arches to the windows in the side-walls give, at their springings, certain degrees of a circle struck from the necessary centre, from whence the pointed arch itself is extended to the required height, forming a new species of pointed arch struck from four centres. Here a remarkable deviation from the true geometric or triangular proportioned arch appears, and which conception in the succeeding reigns was carried still further by taking more of the circular and less of the extending sweep. Thus this kind of pointed arch continued to depress or flatten itself, until at last the heads of the windows fell to a mere straight or horizontal line.

The great feature in the interior of this august erection is the open-worked timber roof, once professionally called one of the wonders of

the world ; and I hope there are still those whose feelings can give way to something like enthusiastic praise. . . .

The stone walls on the sides of the hall, from which the several divisions of the wood-framing take their rise, are done nearly into two equal heights in the dado and window lines. On the top of the walls or window lines (speaking of one half of the framing), the first or principal rafter springs pyramidally to its pitch or apex in the centre of the roof ; the second rafter springs from consoles on the top of the dado line, in one prodigious regular pointed arch. From the top of the window line is laid, horizontally, a flying joist to a given length, supported by a second pointed rafter rising from the above console. The arched rafter, with the horizontal joist, support a third pointed rafter, meeting in the centre and uniting itself with the first arched rafter. These conjunctions act in the most satisfactory manner to support a second horizontal joist, bringing the whole of the connecting mediums near the summit of the first exterior or pyramidal rafter. The voids within the several rafters and joists are filled in with perforated compartments, curiously contrived as perpendicular supports to the whole mass of framing. Viewing narrowly the properties of the roof, for the express purpose of illustrating this paper, I found that since my first drawing its parts, some fourteen years past, the greater portion of the perforated compartments have been destroyed. Surely this deserves reprehension ; not only as a pleasing decoration is lost, but, what is of greater importance, much of the collateral strength of the roof itself done away, and rendered less able to resist the push of Time than heretofore.

In direct opposition to those opinions gone before me, I maintain the addition of stonework to the interior of the dado walls, and octangular pilasters, run up about thirty years ago, are not of that distinct use, by way of support to the roof, as then supposed ; but a useless and irrelevant waste of material and masonry, and disfiguring the symmetry of the whole design. I argue thus : The side-walls are kept from falling out by the vast buttresses externally set against them, and from falling inwards by the pressure of the timbers themselves, right and left. Therefore, while common attention by way of repair is paid to the real state of the walls and timbers, more than to patch and restore them with perishable materials (as is seen on the east external wall), little fear can be entertained for the safety of a pile which may be confidently asserted is (reviving the old designation) one of the professional "Wonders of the World."

Guildhall, London [ante, Part I., pp. 317-323].

Another work erected about the date of the preceding hall, and if history did not, its great similitude of style would confirm the same ;

notwithstanding many of the decorations must have been executed subsequent to the other, as they are of a much later turn, and seem to have led the way to those decided features which, in process of time, became general, and in constant practice, until the art itself was lost in the universal change wrought in men and things in the sixteenth century. Turning with contempt from the innovations, both external and internal, such as the ceiling by Sir Christopher Wren, the south porch by a living artist, and the metamorphosis of the charming compartmented divisions for the setting up of monuments, etc., let it be observed that the arches of the doorways and windows (in general) show the new conjunctive sweep, as premised in the Westminster Hall survey; and in one instance, the east doorway to the crypt, the arch is flattened to that extreme as almost to mark at once the total extinction of the form. But this expedient, at this state of the art now under notice, was rare; and we may conclude the idea did not at its first dawn meet with the approbation of professional men, but was left to take its course, until, at a distant day, it became a masonic rage, as no kind of edifice was raised without this conjunctive arch. The tracery in the windows, like those in Westminster Hall, is architectural, and the mouldings and ornaments are more in advance than there found. As the decorations of the internal walls of this civic mansion are so far gone into with high embellishment, while the Royal Palace at Westminster has little to boast of in this respect, may we surmise that it might be possible the roof of the former, before the Fire of London, outshone the latter?

Pointed Style of Architecture during the Reigns of Henry VI., etc., and Henry VII.

[1810, *Part II.*, pp. 403-405.]

The short space of time from the death of Richard II. to the coronation of Henry VI. (in which reigned Henry IV. and Henry V.), being not more than twenty-three years, it may reasonably be conceived that in such a turbulent period, little change in our national architecture could take place; we shall therefore resume our professional thread of illustration with

King's College Chapel, Cambridge.

It is now that a plunge is made at once into a sea of new architectural splendour, and which may, perhaps, be thought to carry with it more of an original or self-devised style than is manifested in any previous composurc of the kind, where we always note a progressive line of creation, one rising, as it were, upon the disuse of the other. In the present case many of the principal features in design are perfectly novel, they bearing no antecedent marks, and may, therefore, be considered as characteristics peculiar to the fifteenth century,

profuse in embellishments, wonderful in construction, and delightful to the eye ; yet there is wanting that strict harmony and enchanting whole which pervaded the entire field of art in the former century. . . .

West Front.—No porch ; a mere pointed doorway (with enrichments) in lieu thereof, gives the central entrance ; the window has the conjunctive arched head, containing mullions with transoms, and the tracery to the head architectural. The battlements (which, in all elevations, were now adopted as a finish to the upright) are perforated and wrought with rich tracery. On each side or angle of the front an octangular turret, terminating with a sort of cupola (a departure from pinnacles). The cast of this turret may be deemed likewise a new feature set up in place of the double buttress, once so familiar in such situations.

South Side.—In this line the buttress decorations are, however, permitted to retain their due place, though the turret as above (seen at the south-west angle of this side) but ill accords with them. With respect to the arrangement of the line a new scene occurs, found in the small chapels, done between each buttress ; and that the old accommodation, a porch, as well as buttresses, might not, or could not (some attachment yet remaining for their excellent features) be at once exploded, we find one set up in the second division westwards. The windows and battlements go on with the principle made conspicuous in the west front. It is obvious that, in this side elevation, a very interesting view is brought forward ; but whether it proceeds from the association of long-approved objects, or from the uniformity of parts, taking them as they are, it is difficult to determine ; still, the design, as it stands, affords the greatest delight, either by divisions or the whole range from west to east. The arch to the windows of the small chapels is extremely depressed, and the perforations of their battlements are beautifully varied from those on the top of the main edifice. . . .

Examining one division, from pier to pier, it is made out by clusters of columns (which columns are of the smallest diameter possible, a new character), compartments and niches. The dados have much resemblance to those in Guildhall, London, and, like them, are worked into compartments, but are more in advance with respect to the heads and turns, they leaning towards that point of the art which at once found its acme of splendour and its final extinction in our last Harry's reign. The windows, in their heads and tracery, seem to come under the like consideration. To speak of the groins, they are evidently of the style brought into universal practice in Henry VII.'s reign. This circumstance must not create surprise, for although this chapel was founded by Henry VI., it was not entirely finished until the close of Henry VII.'s reign or the beginning of that of his son. As this is the fact, we cannot consistently consider the entire pile before us as one regular piece of

progressive study, but more as a subordinate construction, with respect to embellishments, to what is found in St. George's Chapel, Windsor, and Henry VII.'s Chapel, Westminster.

The division of groin (not, as heretofore, both in the parallel and return faces masoned in straight line) is turned altogether in a half-circle, and the whole space, from the springing to the centre of the groins, wrought into four tiers of compartments, each tier distinguished with a line of crown-leaved ornaments. The bosses, or, as they are commonly called, key-stones, in the centre line, are remarkably rich, and curiously engrafted into the other parts of the masonry. This mode of groin work is solely the invention of the Tudor artists, and affords one of the strongest architectural characters of the day, and one of the most forcible divorces from the old or antecedent orders that can in any wise be pointed out.

Among these new appearances there yet remain to be noticed those remarkable and overwhelming ornamental devices, marking the honours of the Tudor line : the rose, portcullis, and fleur-de-lis ; they are surmounted by crowns. If we hold them as an elegant embellishment, we find they are in this chapel executed to an extreme large scale, and with a degree of mastership not to be outdone, and to that extent of holy fervour has the artist wrought up his performance that in the centre of one of the roses he has represented the figure of Our Lady encompassed with clouds and rays of glory.

Painting and gilding, so luxuriously used in every part of interiors in Edward III.'s reign, were, in this state of the science, laid aside, but painted glass in windows was continued, as is so profusely seen in the paintings to the windows of this building ; they are in the best condition. The choir-screen is the work of Henry VIII., a strange mixture of the old and the newly imported Italian styles. Among the ornaments are the devices of Henry and Anne Bullen.

When I surveyed this chapel in 1793, I discovered, thrown by into one of the south small chapels, a most noble and highly wrought brass reading-desk, it having been, until that year, always used in the centre of the choir for reading thereon the Gospels. The desk part ornamented with the symbols of the four Evangelists, delicate compartments, roses, and the name of the donor, "Robertus Hacomblen." "He was," we read, "provost, 1509, in whose time the windows and roof" (I suppose groins is meant) "were begun and finished." Curious movable candlesticks were attached to the column supporting the desk, and on the top of the design a small whole-length statue of Henry VI. [This is now brought back into the church.]

[1810, *Part II.*, pp. 537-540.]

St. George's Chapel, Windsor [*ante*, *Part I.*, pp. 255-256],

owes its erection to Edward IV., therefore we may well enter upon it in discussion, as an example succeeding that of King's College Chapel,

Cambridge. Comparatively, St. George's Chapel, in the external lines, is rather of a plain cast; the west front is chiefly made out by the west window, which is worked with fifteen divisions of mullions, and six tiers of transoms, combining with the tracery in the arched head to give the whole filling-in a pure architectural character. In the dado, the door of entrance, and on each side of the door, compartments. Above the arch of the window three niches, and on each side of the said window octangular turrets, King's College Chapel-wise; but their faces wholly without decoration, except at the finish, where are found battlements, etc. The continuance of this front, in the exterior of the aisles north and south, is likewise of the same plain aspect.

South Front.—Buttresses are still retained to the aisle story, but are dispensed with in the window-story of the nave; flying buttresses make a part of the work, they springing from the aisle story to the piers of the nave story. The mullions and tracery of the windows, architectural; the battlements to the aisle, and parapet to the nave stories, perforated. The octangular chapels, by way of transepts, and those others of the like plan, at the western extremity, have no decoration of any kind at their angles. At present the finish to the buttress and pinnacles to the parapets is stunted off; in Hollar's views the work was complete, each having an iron vane, or small banner of arms, set up for that purpose; and if my memory is not very treacherous, I, in my early years, witnessed appearances of this sort. A series of vanes on such decorations was, at the period of architecture under our discussion, a common and appropriate distinction, and with those studious in these matters this assertion will have its due weight; but we are hastening to a more important part of our rise and progress, when this article of embellishment will be taken up on a more direct point of investigation. The heads of the several windows have the conjunctive sweep.

Interior.—This chapel could not have been finished until the middle of the reign of Henry VII., as is so conspicuous by its style, and as Sir Reginald Bray, architect and privy councillor to Henry, had so great a share in the undertaking. If it is held that the exterior is not remarkable for high adornment, the interior in this respect is amply gone into; as every face of the walls is wrought with superb enrichment, either architectural or ornamental. The clusters of columns for the springing of the groins are minute, as at King's College; the transoms to the windows have each a line of small battlements. At the sills of the windows, a succession of half-angels with shields, serving as a kind of entablature—a strong character at this period. Below the angels, to the point of the arches of the side-aisles, the space contains compartments: the ogee head of the arches belonging to them, worked right and left into small circular ditto another strong feature, and run into most spaces that

required enrichment necessary to accord with the rest of the design. The architraves to the arches, like the small clusters of columns, with their capitals, are but little attended to, as every exertion was bestowed on the more interesting portion of the building (as it should seem), the groins. To speak, therefore, of the groinwork of this chapel, more immediately in the nave and choir, they are of a composure peculiar to the building; the general construction, or great outline of which, springs in their ribs, and diverges as usual to a longitudinal line, not a central line, as was the general practice, but preparatory to that in the centre. This line, therefore, the central one, and the other correspondent to it, contain within their bounds, from the natural direction of the ribs, a variety of circular (great and small) and triangular apartments; each of the longitudinal lines embellished, at the several intersections of the forms breaking in upon them, with innumerable ornamental devices, both religious and of the Tudor cast (confirmation that Henry did much here), in crowns, roses, portcullises, fleur-de-lis, etc.

In the choir the groinwork takes some variation in point of superior enrichments, as the great circular combination of compartments bearing in horizontal line with the centre of each pier is dropped down into a pendentive, or hanging inverted sweeping pinnacle—another character of Tudor originality. In the side-aisles the groins are in the entire Tudor mode, with half-circles, which, at their central junctions, produce in the spandrels a small circular compartment. The half-circles of these groins are in two tiers of compartments. . . .

The stalls in the choir are of the most elaborate and curious-concocted forms (they rising in canopy above canopy) that we have left among us.

Henry VII.'s Chapel, Westminster Abbey [ante, Part I., pp. 27, 51-58].

Again let me quote from Ward's "London Spy." "It is the admiration of the universe, such inimitable perfection appears in every part of the whole composure, which looks so far exceeding human excellence that it appears knit together by the fingers of angels, pursuant to the direction of Omnipotence!" . . .

Plan.—An oblong of five divisions; at the west front, a porch, or triple entrance; at the east front, three cants of an octagon. The four first divisions, north and south sides, have aisles; the fifth has aisles also; and the three cants are done into small chapels. Thus far the plan has produced some new ideas, as is found in the porch and the side-aisles, they being stopped in their circuit round the eastern end of the chapel. The other novel particulars are the windows, which project from the line of wall; the four first (side-aisles) take half-circles or bows, and the five others (eastern circle)

each are run out into angular bows. In lieu of buttresses, octangular turrets are raised between each window.

Exterior of West Front.—The porch has three arches, entering from the eastern aisle of the choir of the abbey church, from which rise a flight of steps to a landing, giving the pass, right and left, to the side-aisles, and in front to the three entrances into the chapel. The ceiling is an arched head (new character), and, with the side-walls, is entirely filled with small compartments. By the refined skill of the architect, Sir Reginald Bray, but a small portion of light is admitted. . . . The west window takes in the whole width of the chapel, and is a most noble and interesting work: fifteen divisions of mullions, and five heights of transoms. The tracery is in continuation, filling in the arched head with architectural forms. On each side the window octangular turrets (containing staircases), their upper parts full of compartments, which upper parts have lately been destroyed.

South Side.—The four first circular windows (bows) have flat or square heads (new character) divided by mullions into ten small divisions; the heights are on four tiers of transoms. Indeed, the windows are literally a combination of the small Tudor compartments, perforated into lights, to contain the glass, etc. The dado is in two stories, filled with square diamonds and eight turned sweep compartments. The space above the head of the windows filled with compartments. Parapet destroyed. The other windows, in angular bows, are in their lights worked similar to the succeeding ones. The windows to the upper story of the chapel are, in the usual way, raised with a pointed head, five divisions of mullions, and three tiers of transoms; the tracery architectural. The space above the windows filled with compartments in three tiers, of the most rich and delicate work; the parapet destroyed. The several turrets in their heights have the faces filled with corresponding compartments, dados and spaces, to the aisle windows, as far as where the parapet commenced. They then take a dado of their own, as preparatory to niches, which niches in their canopies rise to the finish of the turrets, turned off with an ogee cap or cupola; the extreme point destroyed. . . . The statues in the niches destroyed. From each turret spring to the piers of upper windows flying buttresses, composed of two arches, one pedimental and one ogee cornice to them; between the two arches a most beautiful perforation of circular compartments.

East Front.—A continuation, in the octangular finish of the chapel, of all the particulars brought forward on the south side; which, taken together, afford a design the most magnificent, and of a cast wholly new and extraordinary.

The mouldings to the plinths and cornices are but few, but those making out the flying buttresses multiplied to a degree beyond

precedent. The ornaments are numerous, but extremely minute, and show the Tudor devices to their fullest extent, without any fanciful display of foliated ideas, as was so conspicuous on all the preceding erections.

[1811, *Part I.*, pp. 27-29.]

Interior.—The stalls are not of that rich cast as those seen at Windsor. Some Italianised work introduced upon them; those in the fourth division modern, and although not the most strict copy of the originals, yet are deserving of great praise. The clusters of columns against the piers of the windows very small, and, as at Cambridge and Windsor, claim but little interest when the multitude of surrounding decorations is considered. The dado under the windows has the sill-line set with angels, some in drapery, others in armour, and the rest in dresses composed of feathers, they bearing the rose, portcullis, fleur-de-lis, and a variety of shields of arms. The space below them, to the point of the arches, filled with compartments and niches, containing statues of kings, queens, saints, bishops, etc. The windows show five divisions of mullions, with three tiers of transoms (battlemented). The tracery in the heads, architectural. The three perforated brazen doors of entrance present new conceptions: grand they certainly are, and of imposing forms, yet I turn back to those oak compartmented doors of older date for true embellishment in this respect. While a single cluster of columns occupies the piers of the four first divisions, the fifth division, being a commencement to the octangular turn of the east end of the chapel, has a double cluster, with a space between them filled with compartments, niches, etc.; and as the single cluster bears one, the double cluster bears two preparations for the springing of the groins, and the support of the pendentives in the circles dropping from them. These groins are then of the most gorgeous design, and of the most scientific construction that ever raised the art of masonry to something more than mortal frame.

. . . The groins are (taking in the space from wall to wall) run into two lines of circles and two of half-circles. The centre of each circle drops into pendentives, wrought into three or more tiers of compartments, which compartments emerge from the centre of the pendentives, and multiply into smaller degrees of compartments. These compartments, with their consequent heads and tracery, undercut, and the grounds to them sunk far below the mouldings, forming the composition. This undercutting, from the deep shadow it produces, is one secret cause of that heartstruck sensation here known, but known only to the susceptible minds of antiquity-lovers. If this constellation of geometric features cause such high gratification, how the delight is enhanced when continuing our view round the turn of the east end of the groins, where notwithstanding the circles decrease in

dimension, they increase in multitudinous forms and multitudinous attraction ! . . .

The work of the side-aisles and small chapels consonant with the centre part of the chapel itself. The windows have no general arched head (as before observed) like those to the upper story of the edifice ; the dado, rich in compartments, with (at the eastern ends) sills of angels, etc., large niches above, with statues. The groins partake of the nature of those in the centre of the chapel, but done without pendentives. At the west end of the aisles are porches, curiously added to the first division of these aisles. The perforated brass screen enclosing the tomb of Henry, is wrought in the true spirit of the features of the chapel, while the tomb (exclusive of the statues of the royal pair) is designed in the then Italian mode ; therefore (setting aside its excellent workmanship) not strictly in character.

The mouldings are but few, individually ; yet, by repeating them on particular objects, they appear at first view exceeding numerous. The ornaments in the foliated parts seem in general but little studied or varied, being a constant repetition of the Tudor devices, the rose, portcullis, fleur-de-lis, dragon, greyhound, etc. The several statues fine, and evince the strict costume of the day, whether they portray saints or personages then living.

As this survey has been expressly taken for the present purpose of carrying on our rise and progress, I embraced the opportunity of looking over with much care the several seats of the stalls. . . . I can find very few of the carvings but what are strictly decorous ; they, indeed, in the mass, claim approbation, from the just moral they convey and the costumic information they everywhere impart.

At this period of our national architecture, the true pointed style, like other long-established principles, gave way ; when, in a manner as sudden and as strange, another mode of design was brought forward, evidently set on foot to drive for ever from the rising genius of the country all bias or hankering after the foregone glories of our old masters of art. . . .

In every era a particular style of building manifested itself, as successively shown in this progress ; and the decorations seen on sacred elevations (excepting such as had a direct Scriptural reference) were also introduced on castellated and mansion-formed edifices. And although the plan of a castle has not the figure of a cross, aisles, chapels, etc., yet it presents doorways, windows, arches, columns, and ornaments, in like manner as found on the lines of a church. Notwithstanding but few mansions exist of a date prior to the sixteenth century, still, if we may conclude from the domestic buildings attached to cathedrals and abbeys, their decorations being run in continuation, all our old mansions must have partaken of the like prevailing embellishments. The style, to count on in this last

respect, may be exemplified from numerous houses in being, built in the Tudor times and in the Tudor style ; they may be met with in all degrees of workmanship, from the most simple cottage or shop to the most sumptuous edifice ; and if specimens are wanted, Coventry possesses, in particular, a complete assemblage of all that may be called beautiful and transcendent. In fact, an entire series of houses and mansions can be pointed out to those who may be desirous of studying from such remains. . . .

Taking leave of the pointed orders in the examples drawn from Henry's Chapel, let it be remembered that whatever progressive characteristics we have descanted on, prevailing in metropolitan and monastic churches, the like objects are invariably to be traced (on smaller scales) in most of the parochial erections throughout the kingdom. Castles and mansions, though not singly brought forth for discussion, bore a like tendency to the ascendant precedents, as above hinted at.

Pointed Style of Architecture during the Reign of Henry VIII.

[1812, *Part I.*, pp. 234-236.]

In this strange era of universal change in religion, politics, morals, architecture, painting, costume in dress, and numerous other particulars, none gave way more to the delusive phantom than did that of our ancient architecture, both with respect to an entire subversion in its original character, and by the ruthless devastations wrought on some of its brightest examples ; indeed, those left us at this day lie at the mercy of capricious taste and gloomy innovation, under the specious plea of improvement and repair.

We may readily assert that in Henry's reign, and for near a century after, no ecclesiastical buildings were raised, and it is supposed that Covent Garden Church, by Inigo Jones, was the first structure erected for that purpose ; and although adapted to the uses of the Protestant service, yet it bears the form and semblance, in plan and elevation, of a pagan temple, being of the Roman order of architecture. But more of this in its due place. If any attention was paid to old churches in Edward VI.'s and Elizabeth's reigns, it must have been upon the score of alteration, to suit in some instances the established mode of worship, but yet of no moment, so as to count upon any great points of information to be obtained upon the new mode of design. Lordly mansions, princely palaces, engaged all the art of the land in this respect, and they were done on a scale the most extensive and the most costly ; a new race of beings were to be accommodated with portals, courts, halls, galleries, chambers of state, and every other arrangement that could invite luxury or gratify ambition. The example to be recurred to for full instruction of the mode of such buildings is Hampton Court, the palace of "that great

child of honour," Cardinal Wolsey, remaining with little transformation as left at his death.

Hampton Court ; visited 1811.

Plan.—Entrance front bearing to the west. On the right a single wing, on the left a ditto, with the entrance front to the offices attached to it. The offices run on the north side of the palace, made out by a court, avenues, or passages of communication for servants to attend in the great hall, chambers of state, etc. In this office arrangement are the kitchens, sculleries, pantries, larders, butteries, wood-houses, and a variety of other menial allotments of the palace. Passing through the portal or gateway of the west front of the main building, entrance is had into the first court. Sides, north, west, and south : apartments for the household officers, etc. East side, west front of the great hall, second portal, apartments, etc. This portal is on an increased scale of decoration, passing through which, entrance is given into the second court. On the north side is the great hall ; sides, west, south, and east, chambers of state. A third portal occurs on the east side leading to the principal chambers of state. A colonnade of the time of William III., who modernized parts of the general buildings, is set up, by way of an addition to the basement story of the south side of this court. A third court stands beyond the east end of the great hall ; here some of the offices and grand chambers are brought together, making out the several sides of this court. Still more eastward, and in the centre of the mass of the palace at this extremity, is a fourth court, done into a rich colonnaded quadrangle, and in the area a fountain ; the elevations above are all in the same style, showing together other alterations made by William III. This quadrangle, I suspect, was originally a regular cloister, as in the centre of the east walk are vestiges of an entrance with ecclesiastical decorations, into what may be conceived was the public chapel for the whole establishment, though now the place is used for other purposes. The whole eastern line of the palace at present (and no doubt was so formerly, before the alterations in point of room finishings were gone into) gives the state apartments, of guard-room, presence-chamber, grand bedroom, closets, galleries, etc. On the left of the approach to the palace are the stables, with modern alterations ; and it may be presumed these out-buildings took a wide circuit, as on Hampton Court Green are many coëval buildings, a grand gateway, etc.

Elevations.—The materials used throughout the whole work are stone and brick, the main walls being of the latter article, while the decorations of coins, buttresses, doorways, windows, bases, strings, entablatures, parapets, pinnacles, etc., are wrought with stone. The heads of the doorways show the flat, twice-struck sweep ; many of the windows, likewise, have the same flat sweep, and others present

their heads entirely flat, with the openings mullioned into compartments, in one, two, or more tiers, the head of each compartment pointed with the twice-struck sweep. Octangular towers, buttresses, battlements, perforated parapets and pinnacles, still in practice. Bay or bow windows occur, and perhaps in a more obtrusive way than heretofore; indeed, this decoration of a bow-window has been handed down in various forms and situations even to our own times. Amidst the variety of objects seen on the pile before us is a visible creeping in, a tendency to bring forward the then new imported Italianised farrago of enrichments; but the buildings are so inconsiderable, that it may be thought Wolsey's architect was much adverse to become a dabbler in the innovating school of foreign professional trifles. . . .

West Front.—Three stories; archway in the centre of the portal; over it a bay-window; right and left octangular towers, rising tiers of battlements, etc. Office front, noble gateway, octangular towers, etc.

First Court.—Exceedingly grand. This is made out on the east side, as bearing the prime approach to the magnificent part of the palace. In the centre, the portal; over it a bay-window; on each side octangular towers, and on the left extremity of the line is the west front of the great hall, of a design wholly in the mode of a chapel; great west windows, turrets at the angles, pediment with an uncommon parapet head, etc.

Second Court.—Very superb, wherein is seen the east aspect of the portal to the first court, to which, on the third story, is a large and very curious clock. There are similar clocks at Wells, Exeter, St. Mary Ottery, Devonshire. But the chief feature in this portion of the palace is the south side of the great hall, with its buttresses, tier of large windows, one of them a most sumptuous oriel window.

Third Court.—On the west side a noble bay-window, rising the whole height of the elevation, an octangular tower adjoining, and between them a grand square-headed mullion compartmented window. These three decorations constitute the east front of a large state-chamber, situated at the east end of the great hall, and is the only chamber (at least, that is seen in common) that remains both externally and internally unaltered.

Internal Part of the Palace: Great Hall.—Arrangement as usual; windows on each side and at the west end, below which is the minstrels' gallery and screen supporting it; at the east end of the hall is the high pace; near it, on the north side, a rich doorway; opposite, and on the south side, a splendid oriel. The roof of this hall is open-worked, as at Westminster and Eltham Palaces. The general entrances to the hall are at the western extremities of the north and south sides, up flights of steps, within large and ample porches. The oriel is most beautiful, being constructed in one entire mullioned compartmented window, and its groined ceiling is

perhaps one of the finest performances of the kind in the kingdom. The screen of the minstrels' gallery partakes both of our old architecture and that of the Italian school; something of this kind seems to pervade the enrichments of the open-worked roof; but such contaminations are barely discernible among the innumerable and transcendent English architectural forms making out the design, which is profusely grand and its parts intricate, a charm not comprehensible to common eyes, constituting that wonderful effect which at once astonishes and delights; first, as to its mechanical formation, and, secondly, as to its splendid and sublime display. While we congratulate the admirers of such scenes, that the time-serving theatre erected in the late reign, taking up so much of the interior of the hall, is done away, we must at the same time regret to announce that some innovations of late have been made in the hall internally. The pavement has been laid on one level, whereby the character of the gradual ascent to the high pace at the east end is lost. Minstrels' gallery destroyed; a doorway broke through the east wall of the high pace, and a stucco cast copy from the doorway on the north side of the hall stuck up, for entrance to the chamber there adjoining. This may well be called a ridiculous and wasteful doing away the character of the high pace—an undertaking of no use or benefit, otherwise than to show the world in what contempt modern professionalists hold our ancient works, and at the same time to manifest their power, by introducing on all occasions of this sort their own fantastic innovations. The lantern in the roof is obliterated, but the compartment from whence it took its springing remains. . . .

Grand chamber situated at the east end of the great hall, the walls covered with tapestry, exhibiting a series of historical subjects, highly interesting by the fine drawing and costumed instruction they convey. This is the only chamber left unmodernized—that is, as far as our search warrants us to assert, as already spoken of.

Wilton House, Wiltshire.

[1812, *Part I.*, pp. 340-343.]

The porch designed by Hans Holbein, always considered as a curiosity, has lately been destroyed by the "iron hand," the bane and terror of our antiquities, for running up on its site a farrago of architectural odds and ends called a cloister; which, according to modern convenience, may be converted to various uses, such as a kitchen avenue, servants' lumber-cots, gardener's tool-holes, etc.* Holbein's porch possessed much novel detail at the time, comprehending two tiers of columns and pedestals, entablatures, panels, etc. Basement tier, double Ionic columns and pedestals; second tier,

* See the present state of the modern cloister at Strawberry Hill.

double Corinthian columns. Three entrances, one in front and one on each side. In the space between the columns on the second tier, and by way of finish to its entablature, are panels, scroll ornaments and obelisks—embellishments truly foreign and truly fantastic, and which embellishments, with certain variations, were brought down to the eighteenth century. The material of the porch stone, highly painted and gilded.

The Reign of Edward VI.

Old Somerset House, Strand.

Erected by that arch innovator Somerset, in the reign of Edward VI., who for this purpose would have made the Abbey Church of Westminster his stone quarry, but for the ever-to-be commended opposition of the inhabitants, who flew to arms, and drove back his hordes of masonic barbarians; but the destroyer was more successful at Clerkenwell, where he overturned the famous monastery at that place, and with the materials constructed the above house. His sway, however, was but short, and he soon, by a just judgment, made retribution with his life. We must remember in what state this house appeared before its total demolition, previous to the raising of the present buildings, called Somerset Place, by the late Sir W. Chambers. All the original decorations, excepting the chimneys, composed of columns ornamented with diagonals, diamonds and compartments, were done away, and those decorations familiar in the school of Inigo Jones substituted at that time, notwithstanding the original masses of the pile were kept up, such as the central combination of parts, in the gateway, bow window, etc., and the small projecting wings, at each extremity of the front next the street. The great court or quadrangle was retained with all its great parts; although, as in the street front, the detail was new, and an arcade added on the north side of the court in the Doric style, with columns pedestals, etc.

Northumberland House, Charing Cross.

The south flank of this mansion being left, in some measure, in its pristine form, gives the style of the reign of Henry VIII. in brick walls, lofty windows, both pointed and flat-headed (now stopped up), with stone dressings. The north or street front was evidently constructed in the reign of Edward VI. in the new mode; yet, by the several repairs and alterations it has undergone at later periods, the whole line may appear to some a modern work of no very great distance of time from the present day. My friend J. Carter informs me that, in a repair of the front in 1752, his father made the model from which the lion (Northumberland crest) in the centre of the elevation was cast in lead. It may be recollected that about twenty

years back a very general repair of the front took place, in new pointing and facing the brickwork, recutting the stone ornaments, etc., by the Adams (it is believed) architects.

The line of the front, however, still bears all the features of the style under discussion. Elaborate central assemblage of decorations, consisting of the gateway and five orders of terms, bow window, etc., and line of niches in the basement story; turrets at each extremity of the elevation, parapet, etc. The most prominent alterations turned in the architraves to the windows and sash-frames, coins, architrave to circular windows, etc. However, taking the front as it remains, a very interesting architectural specimen is preserved to the public.

The Reign of Elizabeth.

In the course of this long reign our national architecture underwent a total change, but not without many struggles, being, as it were, reluctant to yield to foreign art all its characters and all its dominion; still more so in being laid aside, despised and condemned by the anti-national professionalists of the day, they setting up on every hand their own strange novelties, intermixed with those imported false imitations of Roman and Grecian architecture so prevalent at this period; but the hour was come, and that divine form, the pointed arch, with all its accompaniments, sunk into the dark cells of oblivion, never to rise again otherwise than in some conjured-up "congestions" of distorted shadows from the grave of the departed glory in the latter end of the seventeenth century, and which in sudden and unlooked-for appearances are continued down to the present hour. Our universities, particularly Oxford, afford a rare opportunity for the study of the new medley creation; as, for instance, the schools, where we find run up in central parts of the elevations, bearing the features of the architecture of Henry VIII.'s reign, one, two, three or more tiers of columnized central combinations, or frontispieces, taking a kind of fancy display of the Tuscan, Doric and Ionic orders, and attended by a numerous detail of the like composition. Many mansions of this era still exist in the kingdom, crowded with these capricious decorations, and yet hovering particles of the Tudor style. However, viewing them with a distant kind of respect for their stupendous masses and unbounded adornments, we cannot withhold a wish for their preservation, either from the stroke of demolition or that of improvement.

Montacute House, Somersetshire.

It is conceived that this building is one of the most sumptuous of the kind left in the country, and the more deserving attention as little or no alteration has ever taken place therein. The plan, a long narrow body of 189 feet, with a projecting frontispiece in

the centre, and projecting wings at the extremities placed transversely.

North or Principal Front.—To the porch of the frontispiece, two tiers of columns, with small octangular columns at the angles, containing in the space or ground between them compartmented panel-work. Windows flat-headed with mullion divisions; perforated diamond parapets crowned with obelisks. The gables, of which there are many, are turned with circular and hollow sweeps. Chimneys made out by columns, with pedestals and entablatures. In the centre of the flanks of each wing are, on the third story, circular bows, giving the west and east ends of the gallery, which breaks through the entire length of the house, and is, as above-noticed, 189 feet in length.

South Front.—It carries on the same style, but of a plainer cast. On the piers of the windows to the third story are niches containing statues of the twelve Cæsars (a stamp of the new Italian style, which seems to have become a favourite and universal embellishment, as they were introduced on all occasions in this reign, both on exterior and interior walls, in sculpture, painting and in tapestry). The parapets to this front are a mixture of pedestals, double balusters, obelisks, and semicircular-headed intervals between them. The gables have the circular and hollow sweeps. The material: stone.

Temple Hall, London [ante, Part I., pp. 382-383].

Built upon the old plan, an oblong, with a porch, minstrels' gallery and screen; oriel, buttresses, mullioned, flat-headed windows, open timber-worked roof, etc. But all the detail of parts wrought on the new principle. This edifice has evidently gone through a reparation externally at a later period, as the coins are converted to rustics; finish of the buttresses fantastic, and a circular window of the like masonry; mullions recut with a careless attention to their true lines. The battlements, it is suspected, are a still later introduction; and the porch is entirely remodelled. The interior appears unaltered. The roof, from its correspondent turn to those of the halls at Westminster, Eltham and Hampton Court, has, necessarily, an air of grandeur; and although the general outline takes more after the latter example, yet the parts are kept down in the plainest manner possible. It is observable that the different tiers of the framing, as they mount upwards, have pointed arches, though entirely devoid of any of the old characteristics in mouldings or ornaments. The hearth for fire, and lantern over it, still in preservation and in use. In the basement at the south-west corner, this date—1595. The materials: brick for the walls and stone for the dressings.

Carlton House, Wiltshire.

An excellent example of the style of architecture in this reign. The general plan stands upon a square of four fronts inclosing a quadrangle. The south or principal front has a centre porch, adjoining square towers, and wings at each extremity. West front carries more of a straight line, but broke into by small projecting bow-windows raised the height of the elevation. The windows are mullioned, but with square heads. In the upper stories the windows retain the Tudor labels, or cornices, with kneed ends. The parapets are enriched to an extreme with scrollwork perforated. This ornament is continued up the gable ends, and crowned with pedestals, orbs and obelisks. The finish to the towers at the extremities is with cupolas, or ogee mounting roofs and vanes. These cupolas take place of the old spires on the like situations; still, the vane makes a termination to them as heretofore. The chimneys are carried up in pedestals and double detached columns and entablatures, both enriched. In the basement of the centre porch and attached divisions has been worked an arcade in the Doric style, not truly so, but showing the mode of masonry practised in the school of Inigo Jones. These sort of innovations were the common practice in his day, and wrought on most of the great buildings of Elizabeth's reign. The material: stone.

Burleigh House, Northamptonshire.

Plan.—A large square of four fronts with a quadrangle. North or principal front: in the centre a square porch, on which rises a circular bow-window. From the spandrels of the square to the circle of the bow rest splays forming a small buttress, and securing, in some measure, the uprights, as well as presenting a very pleasing decoration. This idea prevails in every direction where such geometric figures as squares, circles or octagons are to stand in unison one with the other. Doors to the porch circular-headed, windows flat-headed with mullions; the parapets have balusters and obelisks, no gables. The towers finish with cupolas and vanes; and the chimneys show double columns with pedestals and entablatures. In the centre of the mass of buildings a large mock spire has been set up, but for what architectural purpose it is impossible to divine. The material of the pile: stone.

Town Houses.

[1812, *Part I.*, pp. 427-429.]

Descending to houses occupied by the middling classes of people in cities and large towns, we find them raised on a very uncommon principle: each story projecting one over the other, so much so that when the elevations are of a great height, the overhanging from the

set-off story is at least 6 or 7 feet. The obvious reason for such reverse of pyramidal ascension arose from the want of necessary space, which could not be so conveniently obtained in populous situations, circumscribed with fortified walls, as was usually the case in old times. However, it is reasonable to suppose that this mode of house construction was not peculiar to confined districts, as we yet meet with them in scattered villages and in secluded agricultural grounds in various parts of the country. The mechanical part of these buildings, taking them in a general sense, consists of a frame of massive timbers set in perpendicular, horizontal, and pyramidal directions. The decorations of doorways, window-frames, piers, entablatures, etc., are of solid carpentry, often enriched to a high degree with ornaments and figures, and the spaces or grounds between them worked with detached panels, the voids being filled in with bricks, laid in a variety of geometrical forms; tiles also were inserted in the like fashion, and plaster-work, both plain and enriched, was introduced for the same purposes. The interiors were correspondent to the fronts, either plain or of elaborate design. London yet affords many examples of this sort, as do the old market towns and villages contiguous; see Brentford, Islington, etc. A most curious house, combining many of the characters above hinted, stood, until very lately, at the corner of Chancery Lane, Fleet Street, of which take this description:

Five stories made out the elevation. First story: plain terms at the angles, with grotesque figures issuing therefrom; ditto figures in the centre supporting a projecting octangular bay-window rising to the fourth story. The spaces between the terms and the doorway converted to a modern shop-front. Second story: terms in two tiers at the angles, enriched with cut ovolos and gulochi, out of which issued grotesque figures and foliage. The dado, arched recesses, with key-stones shaped into small inverted pyramids. The whole space, from angle to angle, one window, including the bow, divided by mullions into ten lights. Third story: terms in three tiers at the angles, worked with edged compartments, rustics; ogee bases and caps to the terms, out of which issue heads of lions and foliage. The dado and windows similar to second story. Fourth story: terms at the angles, wholly made out by grotesque figures and foliage. Dado and windows like preceding stories. These several terms are the seeming supports of the entablature to each story. Fifth story: at the angles terms, with much foliage and scroll consoles, they supporting the gable or pediment of the front. At the apex of the pediment an inverted small pyramid. In the space one flat-headed old Tudor window of four lights, with a labelled or kneed cornice. It is to be remarked that the projection of each story is not very great, the overhanging being no more than two or three feet. An adjoining house in Chancery Lane shows the overhanging of a considerable dimen-

sion. The material of the house above particularized was wood; from the voids in the dado having often been painted over of recent dates, my memoranda do not ascertain whether the filling-in was with brick, tile, or plaster. Fleet Street still presents one or two houses of the style under discussion, and each of a very rich turn.

Referring to the interior arrangement of the great mansions of Elizabeth's reign, there are found porches, halls, though not a main or detached building as heretofore, but usually placed on the right of the centre of the elevation, in the first court, as at Knowle in Kent (much of the pile, though originally of a very early date, brought to bear the arrangement and features of this reign), and numerous other mansions. These halls have the minstrels' gallery and screen, oriel, high pace, and open timber-worked roof, and, in lieu of a central fire-hearth and roof lanthorn, a chimney-piece on the side opposite the windows. In all the chambers are a profusion of windows, and in the galleries or perambulatories an admixture of straight and bay windows, making, in fact, one entire window. Opposite to them one or more chimney-pieces, as the length of the gallery might require. The wainscot, to a certain height of the walls, run in square panels, with a sort of undulating rollwork; other panels filled with small fret compartments. The all-abounding *melange* of scrolls, orbs, obelisks, grotesque figures of men, women, beasts, intermixed with foliage, pervaded every decoration, either of terms, columns, pilasters, or entablatures, giving the fronts of screens, doorways, etc. Chimney-pieces always made the prime object in these state allotments, in which was a composition, in one, two, or more stories, of terms, pilasters, and columns, bearing vast projecting entablatures for the support of niches, containing statues, some historical, but most of them carved in that fantastic character which ran throughout the whole mass of embellishments. The ceilings flat, with stucco compartments, turned into every figure that a fertile, vitiated Italianised imagination could possibly suggest, some giving pendentives (the old Tudor enrichment) with double cross, round and diamond compartments, as at Leathersellers' Hall, Bishopsgate Street (destroyed); others full-fraught with foliage, grotesque heads and beasts, as at Pinners' Hall, in Austin Friars (destroyed). A multitude of the like examples might be adduced to illustrate the ornamental taste of our ancestors at this period, but as far as observation has gone, it is conceived, the interior of a chamber to a mansion in Little Park Street, Coventry, possesses the most elaborate, delicate, and profuse combination of all these peculiarities that can anywhere be encountered; the work is carried to an excess almost incredible.

In a basement story of Gosfield Hall, Essex, a mansion of the Marquis of Buckingham, is a chimney-piece of Elizabeth's day; and as a conclusion to this part of our rise and progress, the description is thus submitted:

The design is in two stories. First story : square opening, or fireplace ; on each side detached Ionic columns fluted, with base and capital ; behind them compartments of warlike trophies. These columns support an entablature ; in the frieze a compartment with small rounds and fillets, in which is a strange mixture of snakes, birds, fruit and foliage. In the blockings, grotesque heads, with fruit, etc. No ornaments in the architrave or cornice. Second story : a small basement of mouldings ; on each side small pedestals, on which stand small statues 2 feet in height ; that on the left Henry VII., that on the right Elizabeth his queen. Henry is in complete armour, exceeding rich. On his head a crown, in his right hand a sword, on his left arm a shield, with the cross of St. George. The queen is crowned, a sceptre in the right hand, and in the left the mundus. In the space between statue and statue, 10 feet 5 inches by 2 feet, is a basso-relievo of the Battle of Bosworth Field, wherein is seen the overthrow of Richard III. Henry appears to have just felled Richard to the ground, whereon he lies prostrate, and grasping his crown with both hands, although his head is covered with his helmet. The rest of the combatants seem either to have become passive spectators, or are making their escape. They are all in complete armour, with the vizors of their helmets down. Not one of them has any weapon in his hand, excepting Henry, and one knight in the distance. The principal figures have shields on their left arms, properly emblazoned. In the background, banners, spears, tents, etc. It is noticeable that each tent terminates its roof with a pennon or vane. This basso-relievo is in the highest preservation ; and from its execution being little more, it is presumed, than half a century subsequent to the above event, great confidence may be given to the general display, both as to costume and historical information.

The Reign of James I.

Hatfield House, Herts ; date 1611.

[1812, *Part I.*, pp. 637-639.]

Little change in the general assemblage of parts, taking the towers at the angles, with their dome-heads and vanes, bow-windows, doorways, windows, parapets, and chimneys. The plan, a long body and transverse wings ; the favourite disposition of the allotments of a great house at this period, and the letter **H** is the direct idea of the outline of the plan. Upon the whole, the combination of the various architectural particulars are on a more magnificent scale than any example yet brought forward—that is, during the last and present reigns. Perhaps this assertion on our part may border on partiality ; others may entertain different sentiments.

South Front.—The body is wholly of the Inigo Jones school of alteration ; therefore it is merely noticed in this place as making out

the general line, not under the impression that such particulars illustrate the style of work of this reign, but spoke of as an after-thought, or what is usually called an improvement done on antecedent pieces of architecture. In the centre of the upright, a frontispiece of three stories, Doric, Ionic, and Corinthian. The royal arms in the space in the third story. Continuation of the body, an arcade, with pilasters to the first story (Doric); on the pedestals and shafts, ornaments of a new turn, but still labouring with grotesque fancies; the parapets have likewise new embellishments more immediately in the terms there introduced, they bearing small animals sustaining shields. The quoin stones at the angles rusticated. The clock-turret in the centre of the building, although of a still later period, is exceedingly grand, assimilating in some degree with the main design, and has a very fine effect. The materials: stone and brick.

Interior.—Great hall, brought in as part of the mass of the structure; and run in the north front. A minstrels' gallery, which is enriched to a degree with pilasters and panels to the first story, and cove dado, and open arcaded gallery to the second story; every part set with grotesque ornaments, beasts, etc. Chimney-piece opposite to the windows, where it is to be perceived the contour of the work is broke in upon by some reprehensible modern fire-stove filling-in of the original opening. Two suits of armour stand on the entablature of the first story of the chimney-piece.

Gallery: run in the south front; a scene of the most splendid aspect, however strange and whimsical the detail of enrichments may show upon a minute investigation. 184 feet in length, by 20 feet. Nine windows, two chimney-pieces opposite to them, and one chimney-piece at each end of the gallery, enclosed by a screen of detached pilasters raised on pedestals. Panels in various forms and pilasters cover the walls; the pilasters fluted. The entablature large; a sweeping architrave run with small compartments; in the frieze small columns and panels; and in the cornice, blockings; corresponding decorations on the window side of the gallery; ceiling flat, whereon is worked, in stucco, pendants, panels, foliage, etc. The chimney-pieces are in two stories, composed of columns, sweeping entablatures, etc. In this gallery is a very curious organ of James's reign.

James I.'s room, situated in the east front, here mentioned upon account of the very curious chimney-piece it contains. Two stories; black marble Doric columns; brackets in the entablature of first story; in the second ditto, black marble Corinthian columns; panels on each side. In the centre a large niche, containing the whole-length bronze statue of James (size of life) in royal robes, with crown, sceptre, and globe. Brackets to the entablature. A pedestal kind of parapet finishes the design, in which parapet are circular and oblong compartments; in the circular compartments are bronze

heads ; large scrolls at the extremities of the parapet. The other compartments are filled with different-coloured marbles. There are also some reprehensible modern alterations in the fireplace of this chimney. Exceedingly rich ornamented silver dogs are here preserved.

As a matter of curious research it may be noticed that there still remains a part of the ancient palace of the Bishops of Ely, now used as offices to Hatfield House. Shows a fine gateway, adjoining octagon towers, a second gateway, labelled windows, rich gables, rich chimneys, etc. The design of the Tudor cast, and the materials brick.

Many other grand mansions of this reign might be brought forward for illustration ; but as their principal features turn on the same characters as above, the discussion will be waived, as it is conceived sufficient information may be derived therefrom ; and the more so, as the change in the art from Elizabeth's reign to that of James exhibits nothing very material. Although, having thus premised, it may not be adverse to the purpose to notice the smaller dwellings of the day, which of course took example, in a certain ratio of parts, from the more enlarged and splendid ones ; and as Hatfield House has afforded its aid in one respect, a house of civic occupation in Fleet Street may come as a good specimen in the present instance.

House on the South Side of Fleet Street.

Gives two divisions of bow-windows, each run up in four stories, one overhanging the other. First story : altered into a modern shop-front. Second story : at the extremities, and in the centre between the bows, Doric pilasters with panelled pedestals ; shaft of the pilasters rusticated, one of the rustics diagonaled. Each pilaster supports a scroll bracket for the overhanging of the third story. The windows of this story modernized. Third story : nearly in its original state ; at each extremity, and in the centre of the bows, Ionic fluted pilasters and ornamented pedestals. Each of the bows has six lights, made by mullions, which mullions descend into the dado, forming six compartments, each compartment filled with diagonaled panels and scroll ornaments. The pilasters support scroll brackets for the overhanging of the fourth story. Fourth story : entirely perfect ; Corinthian pilasters at the extremities and in the centre of the bows. The pedestals and shafts of the pilasters plain. The bows are done in six lights, as in the third story, by mullions, with a similar conceived dado, where the compartments present scroll ornaments surrounding oval concave shields. The pilasters support scroll brackets for the overhanging of the roof story, which is comprised in two gables, but their windows and pedimental ornaments are obliterated. Small entablatures mark the division of each story. The material probably of wood ; but from the upright having frequently been painted, no direct conclusion can be entered into.

The Reign of Charles I.

Great and remarkable changes in the science are now becoming manifest ; arrangement of plan, distribution of parts in the elevation and ornamental detail ; but our attention will be first directed to those partial alterations, or improvements, which were done on our ancient religious buildings, and on the great houses of the two preceding reigns, under the designation of Inigo Jones's school. This perversion of original designs was, at the commencement of this period, become a sort of rage, caught, no doubt, from the new turn in architecture, introduced by Jones and others from their studies of the antiquities of Greece and Rome. If we advert to wholly new-erected mansions, the Jones's school was, in fact, a most inestimable acquisition ; but when commenting on their skill being applied to previous characteristic noble edifices, the imported documents became an unseemly disfigurement ; unpleasant to the eye, and grating to the feelings of historic veneration. We shall therefore seek for example in this way from

Lincoln's Inn Chapel.

It has been the common opinion that this chapel was erected by Inigo Jones ; common opinion hereat rejoiced that he succeeded better in the practice of imitating foreign or pagan architecture than in that of his native land ; the former as possessing all perfection, the latter possessing not any merit, being the relics of the works of "dark ages." Mark how error may be propagated. From what appears even at this hour in the lines of the chapel, after its many alterations, an unprejudiced mind may discover that the first work was a beautiful design of Edward III.'s, or Richard II.'s, reign. Note the crypt ; a full confirmation, by its strong affinity to that of St. Stephen's Chapel, Westminster ; the buttresses of the upright, though of a plain form, assimilate with that building ; the rich and varied tracery of the windows decidedly declares them to be of the same period. On the ascent to this chapel are vestiges of groins with elaborate tracery, no doubt a part of the original entrance at the west front, and of a design to accord with the Edwardian work above cited.

Now let us follow Inigo's labour in this case. The chapel in his day, it appears, needing some repair, he was employed ; of course, according to professional principles, he found it wanted improvement ; and mark the consequence. The windows and grounds [?] to each division of the crypt (judging from modern attempts of the same nature) were cut away to the governing arch of the division, which arch was then supported by new columns, somewhat in imitation of the originals in the body of the crypt ; but the abacuses to the capitals were made to take a square form (Roman method),

instead of being cut so as to resemble the old ones, they presenting circular abacuses. The shafts of the new columns made to diminish like the Roman, with a fillet to the astragal, etc. Certain small shields and other ornaments of the Inigo school stuck about the groins of the crypt. The next step seems to have been on the parapet and finish of the buttresses; to the first was given a fanciful sort of masonry, and to the latter vases with flames issuing therefrom. We then may conceive how effectually his orders were obeyed in the destruction of the western ascent, as none of it remains, excepting a vestige of the groins, as above stated, which has hitherto escaped destruction, and stands as a memorial in full assurance of the propriety of our almost positive remarks. What the first finishing to the interior was it is impossible to say; certain it is every particle fell before this our triumphant master in Roman and Grecian art. . . .

The paintings in the windows, it is probable, were set up during the reigns of Charles II. or James II.

Some fourteen or fifteen years back (taking up a modern master of the art) further improvements were entered into, such as composing the whole exterior (a process which soon mocks the workman's pains by its rapid and almost instant decay), recutting or reducing the mullions and tracery to the windows, new fanciful terminations to the buttresses, with a new fanciful parapet also, and other less important innovations. Internally a sort of half-conceived groinwork has been introduced, but done without a just knowledge of the mode of such decorations, or correctness in regard to the care of the men so employed.

Old St. Paul's.

[1812, *Part II.*, pp. 28-31.]

Resuming the task of endeavouring to evince the propensity of Inigo Jones to innovate on buildings raised prior to his career, let us examine what he performed on old St. Paul's, where he began his experiments, according to Dugdale, in April, 1633, Jones being then surveyor of his majesty's works (Charles I.).

West Front.—(See Hollar's invaluable views in Dugdale.) First story: the old design obliterated; in lieu thereof an extensive Corinthian portico of seven divisions was set up, with two columns and one pilaster combined to make out the angles; a balustrade over the entablature; Corinthian doorways to the centre and side-aisles. Second story: carries on the said order intermixed with some of the barbarisms of the preceding reign, where, in the centre, are three windows, pilasters on each side supporting pedestals, obelisks, with attached monstrous scrolls. At the angles of this story octangular cupolas, resting on square bases. In the gable of the roof circular openings or windows; all the grounds in the upright rusticated. From this specimen of rustics, a sort of decora-

tion contrived by chamfering off the four edges of the several courses of stone, we may set down the first general practice thereof, a practice still in high estimation among us, but with many variations; some of them tooled plain on their faces (Somerset Place), others cut like rockwork (Burlington House gateway, Piccadilly), others merely indented to show the chamfers (Bank).

North Side.—Modernized Corinthian-wise, from the return of the west front, including the north transept; pilasters topped with ball finishings. This spherical decoration may likewise be looked upon as one of the first instances of the kind, and, like rustics, has held its sway down to our own times (Chesterfield House, etc.). Windows with scrolls, consoles, etc. Transept innovated in the like fashion, with accompanying pilasters, obelisks, monstrous scrolls, etc. All the grounds rusticated.

South Side.—Touched upon (including the transept) from a similar principle, but the transept made more modernly preposterous, if possible, than any of the other innovated lines of the devoted pile. . . .

Kirby House, Northamptonshire; surveyed 1783.

From various dates dispersed about the walls, it is evident they were first raised in Elizabeth's time, and it is said by Lord Chancellor Hatton, and those alterations since wrought thereon are clearly of the new school; indeed, tradition gives strong assurance in this respect, as it is the owner's pride to avow his having in possession such a choice treasure of Jones's skill, the improvements being done from his immediate designs, and under his own immediate eye.

Plan.—A large square of four fronts, inclosing a court or quadrangle.

West Front, by Inigo Jones.—The line breaks, but in a very small degree, in the centre and at each end, giving three principal objects, that in the centre being the most conspicuous. The face of the upright, regular. First story: in the centre break, a portion with an archway and niches on each side. On the spaces right and left between the breaks, four windows, with flat arched heads, and plain-kneed architraves. Side breaks, a ditto window. Second story: one arch-headed window, with plain architraves and key-stones, and balconies supported by consoles to each of the three breaks. The spaces right and left, four windows, plain architraves and entablatures. Rustics to the three breaks. Third story: centre break, three windows with plain architraves; side breaks, circular windows, the surrounding grounds finishing with scrolls, pediments, balls, etc. The centre break finishes with two tiers of turrets, each having balustrades. The finish of the side spaces is with balustrades,

a central circular dormer window, its head circular, bound by scrolls, balls, etc. Inferior dormer windows likewise occur. Let us note these dormers, as some of the earlier productions of the Jones school, and carried on through a succession of years to our present convenient part of mansion arrangement; as to their architectural beauty, the least said the better. The other three fronts, existing in their primeval Elizabethan forms, need not be described.

Quadrangle.—West side by I. Jones. First story: divided into an arcade of seven arches; at each end of this side, small breaks for windows. On the piers between each arch, which arch has piers and archivaults, are pedestals bearing Ionic pilasters; the two centre pedestals and shafts filled with foliage, candelabras, and figures, while the other pedestals are left plain, and the shafts of the pilasters fluted. The capitals square-faced, volutes plain, the ovolos between them having the egg and anchor ornaments, and the die of the capital, laid with foliage. The entablature in the architrave and frieze is confined to the outline of the pilaster; the cornice which meets the parapet of the second story runs through its line. Within the arcade are niches, enriched with pedestals, kneed architraves, scrolls, and pediments. Windows in side breaks, plain kneed architraves, and flat arched heads. A general ornamented string is seen. Second story: over each arch of the arcade a window; that in the centre an arched head, with a key-stone, accompanied with pilasters, architraves, consoles, and circular broken pediment, inclosing a fine busto after the Apollo, made of composition; the sweeping foot on which it stands bears the date 1638. The window opens into a balcony supported by consoles. The other windows square-headed, with plain kneed architraves, pilasters, and consoles; in their friezes a tablet, blockings; they have pediments also, two of them circular. In two of the tablets to these windows, this date, 1640, is repeated. A general parapet next takes place, into which rise the pediments of the said windows. Circular-headed windows, with plain architraves and compartments over them in side breaks. Over the entablature to each pilaster, small pedestals, they making out the decorative part of the parapet, each finishing with a ball, and a sort of vase ornament. Third story rising in the centre of the upright, two square-headed windows, plain architraves with entablatures and pediments; between them a clock-dial. On each side of this story large sweeping scroll compartments. This story finishes with a balustrade, topped with an urn and balls. Fourth story: still carrying up the central portion of the design, contains two small windows similar to those in the third story. A second balustrade ensues, with balls, etc. A plain arched and scroll-headed bell-turret gives the concluding lines of the elevation.

North Side of the Quadrangle.—It consists of two stories, each story has six large mullioned windows; these, with the walls or

faces of the upright, and chimneys of detached Ionic pilasters, show in part the first features of the house in Elizabeth's reign. Inigo has introduced three pedestals and pilasters corresponding with those on his west side, and four doorways, each made out by square heads, pedestals, Ionic fluted pilasters, entablatures, etc. Friezes enriched. Ornamented string entablature, and parapet run in continuation with the like decorations on the west side, though plainer in the ornamental detail.

South Side of the Quadrangle.—Similar.

East Side of the Quadrangle.—Eight large original mullioned windows, extending the height of the elevation; between them pedestals, Ionic fluted pilasters, entablature, and parapet, being in continuation of Jones's work on the other three sides of the quadrangle. In the centre of the line a frontispiece breaks forward in three stories; the two first in Inigo's best manner, and the third story in the best manner of Elizabeth's reign. To account for this third story being left untampered with, we must suppose the lordly master in Jones's time had some political qualms of conscience by reflecting on the means, perhaps, whereby such a noble house at first was bade to rise. First story: an arched entrance; on each side, pedestals, and double fluted Ionic pilasters; enriched frieze in the entablature. Second story: arched window, opening into a balcony, which is supported by double consoles. This window has pilasters, consoles, key-stone, circular pediment, broke in the centre, enclosing a sweeping foot for a busto (the busto lost), with the date 1638. On each side of the window high enriched consoles, by way of pedestals, support double Corinthian pilasters; the entablature of this story ornamented in the friezes, and broke into by the circular head of the centre window. Third story: a continued pedestal, with compartments, containing a motto and date: "JE · SERAY · 1572. LOYAL." Scrolls at each extremity of the pedestals. On the said pedestal stand eight consoles for the support of eight composite pilasters, with an enriched entablature. On the grounds between each pilaster, high-laboured Mosaic ornaments. The entablature crowned by a sweeping compartment, filled with a candelabrum, pateræ, and other ornaments. Small pedestals on the crown, and on each end of the entablature, finishing with balls and ornaments. At each extremity of the upright is a corresponding union of pilasters, grounds, sweeping crowns, and balls with ornaments. The chimneys are like those mentioned on the other elevations. In the right portion of this eastern side is situated the hall, or one large room. The several chambers range in a regular line round the quadrangle; but they are of no very remarkable interest, therefore not particularized. The material: stone.

It may be necessary to allude to a most whimsical fancy run into at this period; which was a screw, or twisted turn given to the

shafts of columns, some plain, others fluted, and many combining flutes and foliage. On this head few examples are recollected; one, in particular, is found in the porch of St. Mary's Church, Oxford. A sort of masked frontispiece, with twisted columns; niche, with statues of the Virgin and Child, is stuck against the old work (much of which is yet in view, and is most beautiful). This frontispiece, it is said, was the work of Archbishop Laud; and as it was considered by the ignorant fanatics of his day a sort of forerunner of popery, was made a high crime, which, with others of the same trifling nature, conduced to bring him to that fatal end all pious and loyal minds must for ever deplore. In the paintings of Rubens, Vandyke, and others of their school, are found these distortions of the elegant forms of the Roman and Grecian columns; but we do not find our Jones ever debased his works with such a prevailing piece of architectural satire.

[1812, *Part II.*, pp. 133-135.]

St. Paul's Church, Covent Garden; date 1640,

erected under the idea of giving a fine model of a Roman temple. Its plan and elevation is certainly a revolution (and it is believed the first of the kind on record in this country) from the hitherto Christian mode of architecture among us; yet, not wholly so, as the feelings of Churchmen at that day were still disposed towards the "Eastern devotional turn in prayer," therefore it was judged necessary to place the altar at the east end of the building (a kind of superstition purposely avoided at this day). At the west end the principal entrance, and at the east end two other subordinate entrances. By these three convenient entrances west and east with the portico at the latter aspect, two main fronts are gained, accommodating those devout people who either inhabit Covent Garden or the western purlieu of the parish. This must be accounted a great professional piece of policy in Jones in thus presenting on one side of his garden square (at first designed as dwellings for the rich and gay) a grand central object. . . .

Speaking of this building as a building, there is indeed an air of much simple grandeur diffused over the garden front, and if it were possible for us to abstract from, or put aside even for an instant, our extreme partiality for the old cruciform piles of the country, we might in some degree dwell with high satisfaction on the general lines before us; as it is, a faithful illustration thereof is all that can be expected on our part.

As the roof, the walls, and internal decorations suffered by fire in 1795, the architectural detail is given from a plan, elevation, and section published in 1717, from drawings by Colin Campbell, Esq.,

and from the edifice as it now appears since its repair and restoration.

Plan.—Laid east and west, forming one oblong chamber, without aisles, etc. Principal entrance at the west, and two subservient entrances at the east end. Small attached chambers on the north and south sides, the first for the vestry, and the other for a waiting-room, etc. Internally, columns ranged on the west, north, and south sides for the support of galleries; altar at the east end, etc.

West Front.—Large doorway in the centre, with architrave and scrolls supporting an entablature; circular-headed windows on each side, and over the doorway a circular window; a cantilevered pediment gives the width and pitch of the roof. Near the above pitch of the roof a small bell-turret, rustic quoin stones. Blank walls to the west aspects of the vestry and waiting-room. Alterations: Compartments sunk into the said blank walls, bell-tower changed into a large irrelevant cupola for the service bell and a clock.

East Front.—Comprehended in one large portico of the Tuscan order, shown in two detached columns, and two pilasters supporting an entablature (no architrave) of a frieze and cantilevered cornice and pediment. This pediment similar to the one at the west front. In the east wall of the portico two doors of entrance (no architraves); in the centre a large blank doorway similar to the west ditto. Blank or sham decorations in an elevation are always considered as a want of due contrivance in the architect. No such subterfuge to be found in our ancient buildings! Clock in the tympanum of the pediment. Right and left of the front detached gates leading to the burying grounds, composed of Doric pilasters, supporting an entablature and pediment, the whole rusticated. Alterations: Architraves given to the small doorways in the portico, clock removed, imposts done away, and bases altered of the detached gates. These gates have been entirely rebuilt. On the eastern aspects of the vestry and waiting-room, new fancied doorways and semicircular windows are introduced. Material: stone.

Interior.—Wholly of a modern nineteenth-century reparation, as the decorations do not accord with those few seen in the section. The galleries are supported by Tuscan columns, with feather-edged flutes; Corinthian pilasters, entablature, and pediment, with an ornamental glory, etc., for the altar. Ceiling gives plain wire-drawn compartments, and an ornamental glory. Pulpit placed directly before the altar. This last item is one of the most recent modern pieces of arrangement yet brought forward in our places of devotion.

Within the blank doorway in the portico has been worked an assortment of upholstery wire-run compartments (a frippery accompaniment to the plain majesty of the surrounding architecture), one of which contains this inscription:

THE CHURCH
OF THIS PARISH
HAVING BEEN
DESTROYED BY FIRE
ON THE
XVIIth DAY OF SEPT.
A.D. MDCCXCV.
WAS REBUILT
AND OPENED
FOR DIVINE SERVICE
ON THE
1st DAY OF AUGUST
A.D. MDCCXCVIII.

Covent Garden Square.

Designed by Inigo Jones, and of the same date with the above church. Colin Campbell, in his plates, shows that it made part of the general plan, and with the church gates and a detached house right and left, flanked by Henrietta and King Streets, formed the west side thereof. The other three sides were to be in ranges of houses, with a continued arcade or piazza, broke in upon by James Street on the north, Great Russell Street on the east, and Southampton Street on the south. The south arrangement was never executed, and we, who have seen the other portions in their more perfect state, before the fire on the east side took place, and the many alterations made in the principal decorations, must regret the present condition of this once celebrated spot, now left to linger out a short-lived hour before its threatened dissolution ensues.

Colin Campbell thus presents the elevation of the series of houses. A uniform arcade, rusticated externally, and groined internally. On the receding wall rusticated doorways and windows for the ground story, which was comprised in two tiers or floors, rising to the altitude of the arches of the groins. Principal and third stories carried up in a perpendicular line with that of the arcade; pilasters set over each pier of the arcade; they rise the whole height of these two stories, the tops of the pilasters in a singular manner breaking through the architrave of the general entablature, and each gaining thereby a capital. The cornice of ditto entablature filled with blockings. The window of the principal story, run with architrave and entablature, stands on a pedestal. The window of the third story stands on a string, and has an architrave. The roof takes place with dripping eaves, set with dormer pedimented windows.

To speak of the changes now manifest, after noticing that the rustics and groins of the arcade exist nearly in their first state, it is to be observed that the whole assemblage of doorways, windows, pilasters, pedestals, and strings, have, in some shape or other, undergone an alteration, without any method or visible intention otherwise

than to make confusion absolute over the symmetry of the several dwellings. The materials of the buildings : stone and brick.

Lincoln's Inn Square.

Another noble speculation of Inigo's, the area of which, it is said, was laid out from the dimension of one of the Egyptian pyramids, but success did not attend his labour, as the line of mansions was only completed on the west side. Most of them yet stand, but so altered and modernized that an entire elevation cannot be made out. However, as far as the detail goes, the design is thus submitted :

First, or parlour story : wholly modernized. Second, or principal story : Ionic pilasters ; base regular, shaft divided at a third of its height by an ornamented compartment of pyramidal, semicircular, and small scroll forms, filled with a fleur-de-lis. The capital bears the sweeping volute, from which is suspended a swagg of fruit, etc. The entablature of the elevation has blockings, but modernized. The roof gives dripping eaves with dormer windows. Within the height of the pilasters are the windows to the principal and third stories, but the architraves and entablatures to them modernized. Materials : stone and brick.

Like the elevations of Covent Garden Square, a just proportion is maintained, and the dimensions of each assemblage nearly the same. In respect of an advance towards grandeur in decoration in the architecture of Jones, here are perceived some trials in the ornamental line, consonant to this his introduction of a more refined order, the Ionic. In Great Queen Street are some remains of Jones's houses of a design similar to those above, but much modernized. There are also vestiges of other houses in this part of the town (no doubt the scene of architectural improvement in the beginning of the seventeenth century), and constructed after the same fashion.

As there has been so much occasion to regret either the misapplication of Jones's genius or the innovations done on his own original works, let us next turn to his much-admired design—

The Water Gate, York Buildings, Strand ; date 1626.

Erected by the first Duke of Buckingham, Admiral of England.* It stands unaltered, and though an effort of circumscribed dimensions, yet not the less to be esteemed, and in which, perhaps, the hand of genius is as conspicuous as if it were sought for in erections of greater magnitude, and of the most important arrangement.

The Plan has a central avenue to the water stairs, and on each side small lobbies.

Water Front.—In the centre the arch from the avenue, and on

* Assassinated by Felton at Portsmouth.

each side the arched windows to the lobbies. Between, and at the ends of these three openings, Tuscan columns, each with a regular base and entablature. Over the centre opening, and of a width with the columns on each side, rises an open semicircular pediment broke into, in its horizontal lines, for the introduction of an oval shield of arms, which shield is surrounded with swags of fruit and scroll ornaments. The columns and grounds between them, except the key-stone to the arches, rough rustics. In the blockings of the entablature, and to the blockings brought into the pediment, are escallop shells. An escallop shell also is made to adorn the centre of the pediments. On the sides of the erection the columns and windows are repeated, and with similar lines. The front next to York Buildings is much simplified, and done with great skill, having plain Tuscan pilasters, plain wrought openings, and the contingent lines plain likewise. The top of the upright set at due intervals with globes or balls with vase-neck supports.

About the year 1760, when the streets of the metropolis were paving after a new method, under the name of "Scotch pavement," the commissioners proposed to destroy this gate, under the ridiculous plea that a better view would be had of the Thames; but the inhabitants of the spot, in their great taste and discernment, strenuously opposed the levelling purpose, and thereby preserved the admired object to our own day.

House on the South Side of Fleet Street.

[1812, *Part II.*, pp. 236-239.]

Three stories in height. First story: half the width a modern shop-front, the other half an archway entering into the temple; this archway is part of the design, and gives on each side the arch a pilaster on a pedestal, with a scroll capital; the shafts rusticated, on which rustics are diagonals and rings, etc.; the arch from the springing is also rusticated. Second and third stories: divided into four portions by Corinthian pilasters on pedestals (work of the capitals cut away); the windows in each portion modernized. In the dado between the two stories, compartments, with *gudiron* [? *goderonné*] borders (a half-conceived idea by way of ornament) containing diagonaled tablets and plume of feathers alternately. The material, it is believed, is woodwork.

Furnival's Inn, Holborn.

This front is on a large scale; has a principal or centre division; the work regular, remains nearly entire, and takes a grand turn. The upright is in five stories.

First story: a continued line of windows, excepting the archway in the centre, but they have been much modernized; the archway is perfect, and is of the Tuscan order. Second and third stories:

centre division is in three parts, made so by rusticated breaks and Corinthian pilasters; windows with rustic heads. Three divisions right and left, with Corinthian pilasters; at one-third of the height of the pilasters, plain tablets; plain kneed architraves to the windows. A general entablature, plain blocks in the cornice; in the frieze gudi-iron devices. Fourth story: in the centre a second tier of rusticated dwarf pilasters and over the several pilasters in second and third stories terms, much ornamented in the gudiron style with swaggs of fruit, etc. From the terms issue human figures; windows plain. A plain cantilever cornice supports a dripping-eaves roof, in which are dormer windows, constituting the fifth story. The door to the centre arch is curious; it is in three large compartments, the middle one opening into a wicket. The compartments have plain wedge, diamond, and circular forms. Materials: stone and brick.

It may be just noticed that the archway leads into a court, where, in a brick tablet, are these initials and date:

P
+ B
1673

—alluding not, as some suppose, to the erection of the whole inn, but to a partial alteration or repair at that period, as the above front is evidently the work of Charles I.'s reign.

Having in these two examples applied to other sources than what Inigo Jones had previously presented, let us once more enter upon his tract [? track] of professional glory by consulting a drawing made by Thomas Whetten, Esq., 1771, for which he received the silver prize medal from the Royal Academy, of the

Royal Apartments towards the River, Somerset House, Strand,

destroyed upon the erection of the present Somerset Place. Two stories, and in five divisions. First story: an arcade, with square rusticated horizontal and vertical joints; in the key-stones human heads. Second and third stories: Corinthian pilasters; windows to second story stand on pedestals, with pediments, pointed and circular alternately, supported by scrolls; they have also architrave, frieze, and cornice; windows in third story square. In the general cornice ornamented modillions, eggs, and anchors, etc. No other ornaments occur. This specimen is to be considered as one of the first performances, entirely freed from the architectural and ornamental characters of James's reign, and possessing a chaste and pure mode of design, so manifest in Inigo's later works, and which may so justly be called a style of his own; and though not strictly followed after his time, was never surpassed—indeed, never equalled.

Hence we are naturally led to comment on the main object of our favourite architect's great powers in his art, where, if we cannot

behold the accomplishment of his vast ideas in regard to existing buildings, at least let his wonderful conceptions on this head be referred to, in the several plans and elevations extant, of what he had intended, though by a fate seemingly attached to his labours they were never entirely realized.

Palace at Whitehall, by Inigo Jones.

There are among us two sets of plates giving the designs for this most sumptuous and most extensive architectural effort, which only such minds as Charles I. could patronize or Jones could execute. One set is published by Colin Campbell in his "*Vitruvius Britannicus*," 1717, from designs of Jones belonging to William Emmett, Esq., Bromley, Kent; and the other set published by William Kent, 1727, from designs of Jones belonging to the Earl of Burlington. The first collection of the designs claims a prior consideration, as they are mentioned as having been "presented to his Majesty King Charles I. by Inigo Jones, 1639, but interrupted during the Civil Wars." There is much variation in the two series, both in arrangement of plan and splendour of decorations, though the elevation of the banquetting-room, still left to our view, is the same in both publications; and as Campbell's set has the assurance of the royal martyr's name, it will be concluded they are the most genuine, and what were determined upon by the magnificent monarch for construction. We shall briefly describe each plate as they pass in the publications, and then, by way of conclusion, give a summary of the whole display necessary to mark the standard of architecture in Charles's reign, and to evince the extraordinary genius of his servant Jones.

Plate I., Colin Campbell's Set.—General plan. Contains six courts; "all the compartments are disposed for state or convenience, those to the river being most proper for the summer season, and those to the west, or park, for winter, having the south-west sun." All the forms are either squares or oblongs, excepting the circular staircases in the buildings at each angle of the four fronts. The principal front is towards the park; dimension 725 feet, of which the banquetting-room, and a similar room right and left of the central mass, make a part. The apartments of estate and offices are finely disposed, and on the most enlarged scale, bearing in our eyes the relative proportions of the banquetting-room. The Thames front is likewise 725 feet. The fronts towards Westminster and Charing Cross, about 615 feet each.

Plate II.—Front next the park. In seven divisions; centre ditto, two tiers of columns, Ionic and composite, in three divisions; three arched entrances; three windows above, with columns and pilasters; heads with swags of fruit under the general entablature; pediment with a gorgon shield and statues upon it. Succeeding divisions

right and left; rustic basement, the two stories above plain, with a block entablature dividing them. A second block entablature, with a blocking course, and halls set at distances over each pier between the windows. The still succeeding divisions, right and left, give the banqueting-room, etc., basement rusticated; second and third story (carried up internally in one height) two tiers of Ionic and composite columns and pilasters; pedestals with balusters support the windows of second story, which have pointed and circular pediments alternately. Windows to third story square-headed; grounds to each story rusticated. Heads and swags of fruit and flowers under upper entablature. finishes with a balustrade; statues on ditto. Concluding or angle division, right and left, basement rusticated; second story Ionic columns and pilasters, windows with a pediment in the centre and square-headed on each side; niches towards the angles. Third story: composite columns and pilasters, three grand united windows, centre one circular-headed, balustrade in the dado, and niches on each side; compartmented parapet; balls set on the terminating lines. Above rises a circular cupola, with composite columns and pilasters, round-headed windows to first tier, square-headed to second ditto; parapet, on which are statues; a dome is then carried up, finishing with a plain circular lantern and obelisk.

The whole line of elevation exhibits the utmost regularity and harmony of parts.

Plate III.—Front towards the Thames. In thirteen divisions. Central division: two stories; first ditto, archway, Doric columns, niches and compartments; second story, Ionic columns, circular-headed window in the centre, square ditto on each side; balustrade dado. Pilasters and compartments are then carried up; in the centre compartment, statues supporting a shield; pediment, in which is a crown supported by angels in the clouds; statues on each side the pediment. Second division, right and left: plain windows with pedestals, balustrade parapet with balls. Third division, right and left: first story, Doric columns and pilasters, plain dado and windows; second story, Ionic columns and pilasters, three united windows, the centre one circular-headed; balustrade dado. Above, composite columns and pilasters, pediment, compartments with basso-relievos; statues on the pediment and parapet. Fourth division, right and left: continuation of second division. Fifth division, right and left: nearly similar to first division. Sixth division, right and left: further continuation of second division. Seventh division, or angle, right and left: three stories. First story, Doric columns and pilasters, plain windows. Second story, Ionic columns and pilasters, windows, centre one circular-headed, the others with pointed and circular pediments alternately; balusters in the dado. Third story, nearly similar to the second ditto;

balustrade parapet, small perforated cupolas at the angles. In the centre rises the great cupola, seen in the preceding front.

These elevations increase in decorations, and in a greater portion of divisions.

Plate IV.—Front towards Charing Cross. Seven divisions. Centre division, with the second and third ditto, right and left in the first story, one general arcade of the Doric order. In the second story, taking the centre division and the third ditto right and left, where are columns and pilasters of the Ionic order, runs a series of windows, with pointed and circular pediments alternately: each of these divisions in their central window give three openings, a form since much in practice under the appellation "Venetian window." Balustrade dado. General balustrade parapet, with balls, statues, etc. Second division, right and left: in the centre an enlarged window, and smaller ones on each side. Circular pediment above, with a cartouche shield and reclining statues. Balustrade dado, with statues. Over this pediment, plain pilasters and compartments with basso-relievos; then rises a second or principal pediment; basso-relievo in the tympanum; statues on the top of the pediment. Fourth, or angle division, right and left, repetition of ditto in preceding plate. Plain entablatures between each story.

This design is much diversified from the others described, and shows a secondary idea in point of grandeur; the arcade is noble, and has a happy effect.

Plate V.—Fronts taken through the three principal courts, the line bearing from the direction of Charing Cross to Westminster; the aspect to the west. Nine divisions. General arcade to centre division; and to second and fourth ditto, right and left. Centre division: four stories. First story: three arches of the arcade Doric columns and pilasters; niches and statues on each side. Second story: Ionic columns and pilasters; three Venetian windows, circular heads with reclining statues; niches with statues; balustrade dado. Third story: composite columns and pilasters, circular-headed Venetian window in the centre, square-headed ditto on each side; niches with statues; balustrade dado. Fourth story: Doric dwarf pilasters, centre ornamented scroll compartment; square windows on each side, with scroll jambs, having open pediments, pointed and circular alternately. Above, a large circular open pediment, with girdron shield, containing the royal arms. Balustrade parapet with statues, both standing and reclined. Second division, right and left: three stories. First story: the arcade, Doric pilasters. Second ditto: Ionic pilasters, windows with pointed and circular pediments alternately. Third ditto: Doric dwarf pilasters, windows with pointed and circular pediments alternately; scroll jambs; balustrade parapet with balls. Fourth division, right and left: a continuation of second ditto. The central portion, however, assumes additional decorations by the

introduction of Doric and Ionic columns ; open pediment, having vases and reclining statues. Within ditto open pediment a large pedestal ensues, with scroll terms and heads, inclosing a scroll-formed compartment. These terms support a circular pediment, and scroll parapet, statues, etc. Third and fifth, or angle divisions, come in section, and present two tiers of apartments ; but little or no decorations appear. The cupolas at the angles as before. Between each story, a general plain entablature.

In these uprights the highest magnificence is manifested, particularly in the centre division of the centre court.

[1812, *Part II.*, pp. 340-342.]

Let us turn to William Kent's set of plates of the Palace at Whitehall.

Plates I., II.—(United into one large page, so of the rest thus numbered.) General basement plan : one large oblong, upon the same idea of immense space as Campbell's set ; indeed, the setting out is of a far greater dimension, as will be hereafter specified ; the plat portioned into three vast parts, the extreme length east and west ; the latter aspect fronting the park, the other the Thames. Seven courts : one large court in the centre of the mass, its length running from Charing Cross to Westminster ; three courts to the park, and three courts to the Thames portions. The centre court of the park portion circular, called the Persian Court, 210 feet diameter. All the other courts square. The central grand entrances for persons on foot are from the park and Thames ; ditto for carriages, from Charing Cross and Westminster. Centre court Thames portion, an arcade of four sides ; variety of circular apartments, circular and oval staircases, groined avenues, vestibules with columns, great hall, etc. This plan gives the several offices, etc. On one side great centre court the banqueting-room (same design as that now left, and standing north and south ; in Campbell's set the direction of the same building is east and west). On the other side the court is the chapel, of a similar elevation.

Plates III., IV.—Plan of the principal (or second) story, consisting of the "king's apartments, banqueting-room, chapel, rooms for public business, apartments for the principal officers of state, ditto for officers near the king's person, ditto for chief officers attending the court ; galleries, apartments for other officers ; principal apartments of the royal family, etc." Staircases, etc. The great and striking feature in these kingly arrangements is the circular gallery over the arcade of the Persian Court. The lines of the apartments are varied into the most noble and elegant forms, and their number prodigious, their dimensions great, that of the hall 140 feet. Banqueting-room and chapel 110 feet each. Mem.—The site of the altar in this last room is to the north. We believe this innovation stands the first on record.

[This is not so. The Tudor Chapels of the Savoy and St. James's Palace are N. and S.]

Plates V., VI.—Plan to a larger scale of the king's apartments. "Persian Court, guard-chamber, staircases, antechambers, presence-chamber, privy-chambers, audience-rooms, principal avenues to the king's apartments; king's gallery, anterooms, dressing-rooms, bed-chambers. The king's closets, waiting-rooms; the king's private avenue to the state rooms; back-stairs, etc."

Plates VII., VIII., IX., X.—Front next the park, 874 feet, nine divisions; the five centre ditto in three stories; six and seven ditto right and left, two stories; eight and nine ditto, three stories. First story: to all the divisions, Doric columns, and pilasters with rustic cinctures; arches with rough rustics enclosing windows. In the arcades niches and statues. Second story: Corinthian columns and pilasters, recessed arches, windows with columns having pointed and circular pediments, and reclining statues; niches with statues. Third story: composite columns, recessed windows with columns, and pointed and circular pediments; general balustrade; cupolas on the second and third divisions right and left.

Plate XI.—Specimen of first story; scrolls to the arches, heads to the key-stones of the windows, ox-sculls and warlike trophies between the triglyphs in the entablature.

Plate XII.—Specimen of second story; balusters to the dado of the windows, heads in the key-stones; plain frieze.

Plate XIII.—Specimen of third story; balusters to the dado of the windows, heads to the key-stones of ditto, festoons of drapery in their spandrels; in the frieze lions' heads and consoles.

High magnificence, more immediately in the centre divisions of this front, prevails. It is observable that there are no general pediments to the main divisions, such decorations being confined to the several windows.

Plates XIV., XV., XVI., XVII.—Front next the Thames; extent same as the park ditto. Nine divisions, which, with their several elevations, are similar to those next the park, excepting the arcades, which are omitted, and the parts filled in with windows, having rustics on the grounds, etc., and rustics are given to the grounds in sixth and seventh divisions right and left of second story.

Plate XVIII.—Specimen of first story: in the frieze crowns and warlike trophies.

Plate XIX.—Specimen of second story: heads and festoons of flowers between the capitals.

In this front the interest is increased, as the parts are more enriched than the preceding one. No general pediments as before.

Plates XX., XXI., XXII., XXIII.—Front next Westminster, 1151 feet 10 inches. Fifteen divisions; seven central ditto right and left, with the angle ditto right and left, three stories; eighth, ninth, tenth,

eleventh, twelfth and thirteenth ditto right and left, two stories. First story : the seven central divisions, with the angle ditto, Doric columns with cinctures, grounds to the windows rusticated : ninth and twelfth divisions, right and left, an arcade with Doric columns ; eighth, tenth, eleventh and thirteenth divisions, right and left, arcade rusticated ; in the angle ditto, Doric columns, etc. Second story : Corinthian columns and pilasters, windows with Ionic columns and pilasters, pointed and circular pediments and reclining statues, niches with statues, statues on pedestals ; this detail includes the whole line ; ninth and twelfth divisions, right and left, pediments principal ; in the tympanums, sculptures of prisoners and warlike trophies. Third story : composite columns, windows with Ionic columns and pediments, pointed and circular, reclining statues to them ; niches with statues ; balusters to dado of windows ; general balustrade to the elevations with statues ; cupolas on the second and third divisions right and left.

Plate XXIV.—Specimen of first story : heads in the key-stones, warlike trophies between the triglyphs.

Plate XXV.—Specimen of second story : heads, shields and swaggs of fruit between the capitals ; frieze plain.

Plate XXVI.—Specimen of third story : scallop-shells and festoons of flowers between the columns ; in the frieze, lions' heads, consoles and drops of laurel-leaves.

Plate XXVII.—Specimen of the cupolas : plan octangular, composite pilasters at each angle, windows with circular heads, circular windows, a dome, scrolls supporting an obelisk and vane.

The design of this front in its outline is correspondent with the two ditto already described ; and from the addition of parts making out the vast extent of elevations, a still more unbounded scene of magnificence is manifested.

Plates XXVIII., XXIX., XXX., XXXI.—Front within the great centre court, and sections of the buildings at each extremity of the line, taken from Charing Cross to Westminster, 919 feet 3 inches, in thirteen divisions. Three stories. First story : in the three central divisions Doric columns and pilasters ; rustics between the columns ; basement to the other divisions right and left rusticated. The divisions in section rather plain ; piers and groins, niches with statues, etc. Second story : three central divisions, Corinthian columns and pilasters, arched recesses, with reclining statues, lions and unicorns ; windows with columns and open pediments containing bustos. Fifth and eighth divisions (banqueting-room and a correspondent building) : Ionic columns and pilasters, windows with pointed and circular pediments, grounds rusticated ; sixth, fourth, seventh and ninth divisions, plain windows. The divisions in section, the apartments plain. Third story : three central divisions, composite columns and pilasters ; the decorations, a repetition of

second story. Fifth, eight divisions right and left (banqueting-room, etc.), composite columns and pilasters, square-headed windows, grounds rusticated; divisions in section, plain apartments. In centre of the front a pediment principal, Tritons and seahorses in the tympanum; balusters to the dado of the windows, and general balustrade with statues to the uprights. The extreme divisions right and left, a return of the architecture with the domes seen in the centre divisions of each of the preceding fronts.

Plates XXXII., XXXIII.—Specimen of centre of the first story: crowns, roses, fleur-de-lis, and portcullises between the triglyphs.

Plates XXXIV., XXXV.—Specimen of second story: plain frieze.

Plates XXXVI., XXXVII.—Specimen of third story: basso-relievo in the tympanum—the Triumph of Neptune.

Plates XXXVIII.—Specimen of basement and second story of banqueting-room.

Plate XXXIX.—Specimen of third story of ditto.

These elevations, excepting the banqueting-room, are not directly of that exuberant turn which marks the preceding fronts.

Plates XL., XLI., XLII., XLIII.—Fronts in the three courts, and sections of apartments next the Thames, bearing from Charing Cross to Westminster, 874 feet; eleven divisions. Centre division, four stories. First story: the grand arcade, Doric columns and pilasters, arches rusticated, statues on pedestals. Section of apartments, second and third divisions right and left, Doric columns, niches with statues. Fourth, sixth, seventh, ninth divisions right and left, plain windows. Fifth, eighth divisions right and left; Doric columns and pilasters, grounds rusticated. Tenth, eleventh divisions right and left in section, plain piers, groins, niches with statues. Second story, centre division: grand gallery over arcade, open arches, Corinthian columns and pilasters, parapet with trophies, statues, lions, unicorns, etc. Second and third divisions right and left; apartments in section, Corinthian columns and pilasters, enriched recesses and coved ceilings. Fourth, sixth, seventh, ninth divisions right and left, plain windows. Fifth, eighth divisions, right and left, Corinthian columns and pilasters, square-headed windows, grounds rusticated. Tenth, eleventh divisions right and left, apartments in section; no decorations. Third and fourth stories over the three centre divisions, plain windows. Balusters to windows of second story, and general balustrade to the uprights with statues.

Plate XLIV.—Specimen of first story; heads in the key-stones of the doorway and windows.

Plate XLV.—Specimen of second story: heads and festoons of oak-leaves between the capitals.

Plates XLVI., XLVII.—Persian Court, with the sections of the king's apartments attached. Diameter of the court 210 feet. Two

stories. First story : Persian order ; statues of Persian slaves standing on bases, and supporting Doric capitals and entablature, arches between them rusticated. Second story : female statues, called Caryatides, standing on bases, and supporting Corinthian capitals and entablature ; windows between them with Corinthian columns, rusticated grounds ; balusters to the dado of the windows ; general balustrade with statues to the upright. Royal apartments in section right and left, Doric columns, niches and compartments to first story ; Corinthian columns, ornamented compartments to second story. Above the court appear two stories of plain windows of the back front of the great centre court.

Plate XLVIII.—Specimen of the first story : the statues are gigantic, 25 feet in height ; heads, helmets, and festoons of laurel-leaves in the frieze.

Plate XLIX.—Specimen of the second story : statues gigantic, 21 feet in height ; reclining statues on pediments of the windows : lion, unicorn, shield, heads and foliage between the capitals ; roses and husks in the frieze. To each story, thirty-two statues as supporters to the two orders.

Horace Walpole is severe in his allusions to these designs of Jones, and, when speaking of the Persian Court, says it "is a picturesque thought, but without meaning or utility."* Sir William Chambers, with more propriety, and certainly with more professional knowledge, thus delivers his sentiments : "There is not a nobler thought in all the remains of antiquity than Inigo Jones's Persian Court ; the effect of which, if properly executed, would have been surprising and great in the highest degree."†

[1812, *Part II.*, pp. 438-441.]

Plate L.—Section of the chapel, the entrance end, the height divided by two tiers of columns. First tier : Ionic columns supporting a gallery ; circular doorway in the centre, with reclining angels on the arch, supporting a shield containing a cross ; pedimented doorways on each side ; niches with statues of saints, Scriptural basso-relievos ; frieze in the entablature, with olive-leaves. Second tier : balustrade gallery, Corinthian columns, arched entrance into the centre of the gallery, angels on the arch supporting a star and crown ; open pedimented doorways on the sides, with bustos ; niches, with statues of saints ; above them large stars and crosses ; circular basso-relievos, with festoons of drapery ; between the capitals, heads with festoons of fruit and flowers ; in the entablature, heads and foliage. Coved ceiling with compartments, in which are cherubim's heads and roses. Hence we may date the origin of this kind of embellishment, cherubim's heads, as set up in our new ecclesiastical structures, and which, from Jones's time until about thirty or forty years back, filled every design that was considered

* Life of Jones.

† Treatise on Civil Architecture.

sacred, as altars, fonts, monuments, etc. ; indeed, the fancy was not confined to these uses. They are met with stuck in ceilings, chandeliers, key-stones, etc. In short, no part of the architecture of these buildings, if we search for authorities, and more immediately since the Great Fire, was finished without them. Taking the parts of the above chapel together, they evince a mixture of heathen and Christian ideas, a mode of construction since most zealously adhered to ; and it is conceived that while it is found necessary to imitate the temples raised by the old Greeks and Romans for the completing our places of public worship, this depravity of architectural taste will never be laid aside.

Elevation of the banqueting-room, referring to the building itself for information. Three divisions, the centre division in projection. Three stories. First story : basement rusticated ; centre joint in the rustics over the windows (singular instance). Second story : Ionic columns and pilasters ; windows with kneed architraves, scrolls, and pediments, pointed and circular alternately ; central windows balustraded, dado to the others plain, grounds rusticated ; frieze plain. Third story : composite columns and pilasters ; windows with kneed architraves, scrolls, and square-headed entablatures ; grounds rusticated. Heads and festoons of fruit and flowers between the capitals ; frieze in the general entablature plain ; a balustrade finishes the upright. This building, in point of chaste and elegant design, has been always, and is still, considered as a masterpiece of modern art—that is, from Jones's period to our day.

Plate LI.—Section of the banqueting-room (entrance end), 110 feet by 55 feet ; height, 55 feet. Two tiers. First tier : half-Ionic columns between three doorways (ditto columns on the piers of the side-windows), similar disposeure of columns at the end opposite. Centre doorway, larger both in height and width than the side ditto ; kneed architraves, scrolls, and open pediment with a bronze busto of Charles I. Doorways on the side ; architraves, scrolls, and square entablature ; plain compartments over ditto doors. Second tier : composite pilasters set over the columns below ; three plain square doorways ; over them plain compartments ; between the capitals a head, central, and festoons of fruit and flowers ; cantilevers are laid on the entablature of the first tier, which support a balustrade gallery ; this gallery continued round the room. The frieze of the entablature of the second tier (filled with scrolls), and the cornice to ditto, run into the mouldings of the compartments of the ceiling. The contour of this interior, although it assumes an imposing and grand aspect, is nevertheless of a plain turn when compared with its exterior. It is possible the walls, appearing now so unadorned, were intended, like the ceiling, to be covered with paintings ; if so, the splendour of the scene would have been complete.*

* Charles I. was in treaty with Vandyke to paint on the walls the history of the Order of the Garter, but death prevented that artist from entering on his task.—De Piles, "History of Painters."

Plate LII.—Ceiling of the banqueting-room : nine compartments, centre one an oval ; the mouldings composed of fillets and ogees ; modillions, double golouchi, flowers, etc., bound the forms of the compartments. This design in itself is extremely simple ; but in filling the lines with paintings, as given to our view, an interest is imparted of the most august kind ; and notwithstanding the motley group of mortals and immortals, the discordant costume of the seventeenth century, mixed with that of pagan mythology, press upon our sight, the impropriety of the assemblage vanishes before the charm of great composition, drawing, and colouring.

It is held by many that the banqueting-room was raised by command of James I.,* and that Rubens painted the ceiling in his reign. By others it is affirmed that, as this artist was a favourite with James's son Charles, he executed it under the latter's patronage, for which the king "paid him a sum of money, and, as he was a man of merit, knighted him."† The architecture of this famous building bears not any traits of the former reign ; it is Jones in his best manner, and in unison with those elevations we have described. How much of the vast intention, besides this performance, was in forwardness before the death of Charles and Jones, the fire at Whitehall, in 1697, left us little or no vestiges to determine on ; sufficient, we have the sumptuous room in our possession ; therefore, as a treasure in art, let us prize and carefully preserve it. This suggestion may be called the vain hope of an individual ; and the more so as lately many innovations have been done on its walls, and which are thus enumerated. Previously, however, let it be hinted that a design of a chapel for the military was, prior to the one now established in the banqueting-room, proposed to be raised on the north side of the parade, in a style resembling our ancient pointed architecture. A certain professionalist was spoken to on the occasion, but as he happened to be a stubborn stickler for the old plan of arrangement, such as the entrance to the west, the altar to the east, etc., the matter dropped ; that is, as far as he was concerned.

Some fifteen or sixteen years past, the basement of the east and west sides of the banqueting-room was refaced, and with the strictest attention to the original lines.

Late Innovations wrought on the Banqueting-room for the Purpose of rendering it a Military Chapel.—An additional work raised at the north end, in humble imitation of Jones's style ; but upon what a principle—an olio of stone, brick and compo ! Within the addition is a double staircase—one flight of steps for the military, and the other for the public, of a cast no way remarkable either for ingenuity or novelty.

Innovations internally.—Centre doorway cut down to the height of

* Walpole's Life of Jones ; Pennant's "London," etc.

† De Piles, "History of Painters."

the side ditto ; its opening is now a perfect square—a novelty, at least ; the open pediment cut away, bronze busto removed, and the openings of the side doors filled in with niches. The lines of the first tier of columns, etc., nearly obliterated by a common pew gallery ; the second tier of pilasters, etc., in the same predicament by the obtusion of another pew gallery ; and the original balustrade gallery of Jones utterly annihilated.

Temple Bar.

Kent, among other designs of Jones's, gives one which was intended to be set up as a triumphal arch at Temple Bar, before the present gateway was erected. The particular parts as follows : Three divisions of Corinthian columns on pedestals ; large archway in the centre with a scroll key-stone, reclining angels on the arch ; small archways, or posterns, on each side ; over them round and square compartments, containing basso-relievos ; swaggs of fruit and flowers between the capitals. Over the entablature large pedestals, the centre ditto containing an inscription relating to Charles I. On the summit of the work, statue of the king in armour, on horseback ; on each side the king statues—one of Hercules, the other Neptune.

Chapel in Old Somerset House,

built by Jones, the design of which is thus given from a publication by J. Ware, 1743, of "Designs of Inigo Jones and others." The design of the chapel is comprehended in two plates

First Plate.—The screen, or entrance end. Two tiers. First tier : Doric fluted columns and pilasters ; in the frieze of the entablature a head central, scrolls, high wrought foliage, etc. Second tier : terms, with cherubim's heads, drapery, etc., these terms raised over the above columns and pilasters. To the line of terms, a cornice, composed of scrollwork, a cherub's head, scallop shells, and foliage.

Second Plate.—The altar end. On each side the altar double detached Ionic fluted columns placed on pedestals ; between the pedestals, and of the same height, the altar table ; in a space above the table, a large frame to contain a painting. On each side, the above central decorations, doorways, and over them niches, with statues of St. Peter and St. Paul. To the centre frame, and heads of niches, festoons of fruit and flowers. The frieze in the entablature contains olive-leaves ; above the entablature dwarf pilasters, supporting a circular pediment ; in the centre and on each side, ditto pilasters, compartments or frames for paintings ; in the tympanum of the pediment, a guideron shield supporting a crown, with festoons of fruit and flowers. At the rise of the pediment, right and left, vases with flames ; circular frames for paintings, their heads embellished with fruit and flowers, also occur.

This chapel having been erected for the express purpose of Catholic devotion, both for the use of Henrietta and Catherine, consorts

to Charles I. and Charles II., no doubt the several frames, as above, contained pictures of appropriate subjects. When the chapel was destroyed at the overthrow of old Somerset House, for the rebuilding on its site the present pile of public offices, the altar end, as a matter of course, was reduced to atoms; but the screen has been preserved, as we are given to understand; the columns of the first tier were accommodated and set up in the hall of the Royal Academy, Somerset Place; and the terms of the second tier placed in the garden belonging to a villa of the late Sir W. Chambers, at Witton, near Hounslow.

It is not our intention to follow Jones any further in detail, his designs, either those yet in being, as part of Greenwich Hospital, mansion opposite the hospital (cruelly modernized of late), Wilton House, etc., or such as are seen in Campbell's and Kent's publications, they all turning upon the same architectural character, which we have endeavoured to demonstrate. Jones fixed the standard of his art; at least, for the period in which he flourished. Its prime features, therefore, may be summed up in this brief abstract: His elevations, externally, were grand, and of a superior cast; proportions, just and scientific; and the decorations, in general, lavish and splendid, though tinged with some of the Italianised phantasies so familiar to him in his early days. Of his interiors, there are not examples left adequate to hazard a determined opinion; at least, we may presume to suppose they were not inferior to his other trials of skill; and if we do not find in his works that pure style of architecture, as it is now termed, so visible in Grecian and Roman antiquities, and which the present race of builders affect to make their models on all occasions, we derive one great good from this Cambrian genius: he reformed a barbarous foreign taste that had prevailed among us during the sixteenth and seventeenth centuries. As earthly joys and splendid talents are but vain and transitory, Jones, like his royal master, was unfortunate, and as a late noble author* emphatically expresses, "Grief, misfortune, and age terminated his life."

[1812, *Part II.*, pp. 541-543.]

From the martyrdom of Charles I., 1649, a dark period took place, full of sacrilege, blasphemy and rebellion, wherein we, who are devoted to regal sway, tremble to investigate, yet conclude no possible alteration in our architecture could occur; and, it is believed, there is not any precedent of one fabric of consequence that had its foundation during the interregnum.† The usurping or subdued parties were engaged in pursuits of a nature directly opposite to

* Hon. H. Walpole, *Life of Jones*.

† The beautiful church of Staunton Harold in Leicestershire was built in 1653 by Sir Robert Shirley, Bart., "whose singular praise it was to have done the best things in the worst times, and hoped them in the most calamitous."

the cultivation of the arts; therefore our researches are naturally carried to

The Reign of Charles II.

With the return of monarchical government, through the event of the glorious Restoration, the return of happy days, of civil and religious order, learning, taste, and love for the fine arts, architecture, of course, became one of the first concerns to engage general attention. Mansions dilapidated and churches despoiled called for immediate notice. Of the first particular, houses, many were found necessary to be rebuilt, others partially repaired. Of the second particular, churches, a universal renewal of previous established sacred decorations was entered upon; and whether from the cast of manners prevalent at that time, or from the fluctuating occurrences incidental to all professions, certainly a new style of architecture made its appearance, and the doughty hero who led the way on this occasion was Sir C. Wren. A fortunate circumstance to him, but lamentable for the present race of antiquaries, transpired—the Great Fire; when the annihilation of old St. Paul's and a multitude of other churches (all of the most fine and durable stonework) became the fatal consequence, under the ridiculous plea that the surrounding conflagration, among houses chiefly constructed of wood, had so affected their walls, and more directly so the towering cathedral, that it was adjudged expedient they should fall one common ruin—a sacrifice to false taste, engendered in the then conceived hatred towards the works of past times. Here was employment for innovators—a host of places of devotion to be reconstructed, all upon the new rage of art; and the pagan models of Greece and Rome were to give professional law. Thus spoke the times. Amidst the rising masonic speculations sprung up the present St. Paul's, triumphing over the glories of the former pile. The "Parentalia" gives minute memoranda of the rueful havoc, when the walls themselves and the monumental memorials shared one common lot in the task of destruction. Witness a digging up of the intermediate space in the centre of the basement of the present church at Nelson's funeral, when relics* of tombs, statues and other ornaments were once more brought to light, such objects having been by Sir Christopher thrown into the rubble, preparative to the construction of his foundations.

In treating of the architecture of this reign, our prime reference will be directed to the gloomy and ponderous mass now standing before us, the metropolitan church of London, which, from its completion to this hour, has been the theme of alternate praise and censure. By bestowing much study on the "New Work," a tolerable opinion may be advanced, explanatory of the style emanating from

* These relics, as a sort of collection, are to be seen in the eastern part of the basement story.

this focus of masonry and sculpture, and which diffused itself to every species of building, either civil or ecclesiastic.

Fetter Lane, Fleet Street.

Many houses of this reign, one of which bears the date 1668. They are of three classes, though none of them remains perfect. Class I. Plain in all its parts. First story: doorway with a frame opening; cross-frame window in four lights, the larger lights below. Second story: two windows, with cross-frame lights. Third story: two windows, with cross-frame lights; finish of the elevation imperfect; material of the walls brick.

Class II. First story: doorway, with architrave, frieze, and cornice; pilasters, topped with double foliated scrolls, support the cornice; window imperfect, plain string. Second story: cross-frame windows; plain string. Third story: cross-bar windows; plain block cornice; finish of the elevation imperfect; small square quarries of glass in the cross-frames; materials: walls, brick; doorway, frames and cornice, wood.

Class III. First story: imperfect. Second story: large window, central, standing on a plinth; kneed architrave, the knees supported by pilasters, with foliated scroll bases and fancy Ionic caps; plain frieze, and pedimented cornice, enclosing the royal arms (Charles II.); supporters, lion and unicorn. On each side this window, narrow ditto; from the cornice of centre window, a string in continuation, whereon is indented, "JOHN WISE, AN. 1668." Third story: plain central window; narrow ditto on each side; finish of the elevation imperfect. In this design runs a pleasing regularity, and the prime feature central. Material: wholly brickwork; the cross-frames only remain in the second story, the other lights recently introduced.

Great Winchester Street, Moorfields.

Class IV. A design for a house in two divisions. First story: imperfect. Second story: Ionic pilasters, with tablets at one-third of the shaft; windows, with architrave, supporting scrolls, they making part of the frieze to ditto; the cornice pedimented. General entablature, frieze plain, dentals in the cornice. Third story: gabled with plain scroll and semicircular lines; a window, central but imperfect. Material: wholly brickwork.

Class V. House adjoining the foregoing. First story: imperfect. Second story: centrally, a window with kneed architrave, supported by foliated scroll terms; frieze and semicircular cornice. On each side the window, fancy Corinthian pilasters on compartmented pedestals; these pilasters rise the height of this and third story; two plain windows right and left in continuation. Third story: centrally, a square window, having a most fanciful treble-kneed architrave; ornamented scrolls support the knees; windows in con-

tinuation, plain. Between second and third stories a strong cornice ; finish of the elevation imperfect. Material : wholly brickwork.

The brickwork of the houses above is excellently performed, particularly in the mouldings and ornaments.

Entrance Front to Mercers' Hall, Cheapside.

Class VI. First story : large doorway, with semicircular head, and foliage scroll key-stone ; the architrave highly enriched, and the door in eight compartments, with foliage. On each side the doorway, pilasters with compartments of leaves and ribbands, supporting brackets with drapery and flowers ; in succession, these pilasters are given in profile ; rustics with drapery bound the front. The above key-stone supports a busto of a half-Virgin (the Mercers' crest), displayed by Cupids (filling the spandrels over the head of the doorway), they holding drapery and festoons of leaves. A general cornice, mouldings enriched. This cornice constitutes a balcony, the iron-work to which is elaborate, wrought in five compartments of foliage, and divided by delicate balusters, etc. Second story : window central, pilasters support its semicircular head ; scroll key-stone, scrolls on each side the head, spandrels with foliage. On each side the window, niches with statues of Faith and Hope ; above the niches, ornamented strings supporting small square windows. Above the centre window an oval one, with enriched architrave ; small oval windows over the above small square ditto. This story, bounded on each side by Ionic pilasters, having grounds attached with volute bases. A general entablature, with open circular pediment (mouldings enriched), enclosing a compartmented niche, with statues of Charity and her three children. Right and left circular windows, with enriched architrave, appertaining to the third story. General entablature, architrave enriched, no frieze, enriched cornice with blockings. Three enriched pedestals stand on this entablature, but the decorations filling the divisions between them (balusters, it is presumed) destroyed. Material : stone. The windows are sashed, and it is believed coeval with the rest of the work ; hence one of the early examples of the mode is here manifested.

In this design, a boldness of parts, singular in themselves, with a profusion of enrichments, prevail ; it is certainly a very curious specimen of the day ; and we may regret that in the rage for improving the city, valuable relics of architecture are so continually consigned to destruction, and with the same unconcern as the most common tenement, rendered ruinous (by neglect) and uncomfortable. It is understood this front is soon to be taken down.

[1813, *Part I.*, pp. 36-38.]

Among a few old engraved prints published by Faulder is a view of the entrance to Mercers' Hall (described in the last number), in

which there are seen two houses on each side, as continuing the design of the entrance, though of inferior work. The first stories of these houses have shops unsashed, a general custom at the time, and wherein are discernible the shops of a goldsmith, a mercer, and a bookseller. The custom is not wholly done away at the present hour. In the pediment to the centre windows of the story over the shops is the Mercers' crest. From our recent survey but few traces of the fronts exist, and they are to be seen on the house to the right. Passing through the entrance, ascent is had to the hall by a large staircase; the finishings to both these arrangements give a variety of oak panel work, entablatures, and other decorations of a rich turn; but the most interesting particular in this respect is the chamber over the entrance; it is certainly a most choice example of the interior finishings of this reign (reflecting how few of the like performances are in being), and in their most elaborate and exquisite show. The four sides of the chamber, panel-work, with mouldings full of ornaments, and on each side of the centre panel over the chimney-piece are drops of fruits and flowers, etc.—carvings of that beautiful relief and refined execution, that it may be said it is one of the best efforts of Gibbon's school of wood-carving; perhaps a *chef d'œuvre* by his own hand. The ceiling is of stucco, in well-displayed compartments, containing much ornament, and of a superior cast. From these observations it will scarcely be credited when it is told that this chamber is in such a state of seeming insecurity (whether from real decay or some inattention we cannot presume to determine), that perpendicular props have been resorted to, to give a momentary respite before its long-purposed demolition takes place.

Bethlem Hospital, Moorfields; date 1675.

The front and wings extend 540 feet, and make a magnificent appearance. It was built on the plan (meaning the elevations towards Moorfields) of the Palace of the Tuileries at Paris. Louis XIV. was so incensed that his palace should be made the model for a lunatic hospital, that it was said he ordered a plan (meaning elevations) of the palace of our monarch at St. James's to be taken for offices of the vilest nature (Pennant's "London"). Being desirous to know upon what grounds this tale of "tit for tat" holds place in the belief of many, several views by Silvester of the French palace have been consulted, and not the least resemblance in point of elevations is found between them and our Bethlem Hospital; the former has nine divisions of most superb decorations, in three stories, of pilasters, windows, arcades, etc.; while the latter presents no more than five divisions, in two stories, with a very partial disposure of decorations. In fact, they no otherwise accord with each other than in a style of architecture which was common to both countries. That the design of Bethlem Hospital conveys an air of grandeur is most

certain, as its plan takes a centre projecting division, divisions right and left, and ends or terminating divisions for the general line. This arrangement is on the palace or noble mansion idea; and from such an assemblage of the great parts, the above inconsiderate story certainly owes its fabrication. The centre division side, continuation of ditto on the right, and end ditto only are found standing; the left portions having been demolished preparatory to a general overthrow of the whole pile, which is to take place as soon as the New Bethlem Hospital in St. George's Fields is completed.

Centre Division: three stories.—First story, or basement: windows with architraves. Second story: doorway centrally, with side compartments and scrolls highly enriched; architrave and entablature. Over the opening of the doorway, a horizontal oval window of great elegance, being surrounded with a wreath of laurel-leaves, and a bold festoon of drapery, fruit and flowers; two windows on each side the doorway with architrave and strings; grounds rusticated, the chamfers plain. Between the second and third story, a string with mouldings. Third story: four Corinthian pilasters, having between them three spaces for windows. Before the centre window, a balcony of plain ironwork formed on the cornice of the doorway; a window on each side the outermost pilasters. At the extremities of this story, rustic quoins; likewise over the several windows, small square ditto; and between them, small ornamental festoons; the centre ditto having stuck against it a guideron shield with arms. A general entablature takes place, to which rise the aforesaid pilasters. From a break in this entablature springs a circular pediment, enclosing in the tympanum a noble ornamented shield, with supporters (lion and unicorn) of the royal arms—Charles II. A kind of pediment roof then commences, stopped by a large square balustrade gallery, in the centre of which is a clock-turret with an octagon perforated termination, and a vane composed of a globe surmounted by a dragon. Material of this division: stone.

Division in continuation: it is in three parts, and has three stories running in a line with those of the centre division; these stories have each fifteen windows, and in the centre to them is a pediment; the tympanum has a shield, with festoons of fruits and flowers. Eight dormer windows with pointed and circular pediments alternately. Strings between the stories, and in the general cornice ornamented blockings. Materials: stone for the dressings, and brick for the grounds or wall. The end division is a repetition of the centre ditto, exclusive of the doorway, balcony, and dial to the turret. Material: stone.

Entrance to the Court before the Centre Division.—A considerable degree of art marks the sculpture of the two reclining statues on the principal piers: they have long been the admiration both of natives and foreigners, and when the hour arrives decreeing the wreck of

these buildings, much dread will be felt, and more directly in the loss of this entrance, than for any other part thereof. The principal piers, between which is high-wrought ironwork both architectural and ornamental, are made out by Ionic columns (volutas with festoons of fruit and flowers) standing on pedestals; in the dies of which a sort of rockwork, giving birth, I am inclined to believe, to that species of masonry termed "rough rustics." Ground to the columns, plain rustics. From the entablature springs what may be conceived a commencement of a sweeping pediment with reclining statues (a mode of introducing statues familiar in I. Jones's Whitehall, as already noticed), one melancholy, the other raving mad, being the work of our famous Cibber, father to the poet and comedian of that name. On each side the columns, scrolls resting on a cornice running over the side-doorways. Inferior piers bound the line of work; they are rusticated; on their tops a lion and unicorn with shields of arms. Against these piers are other scrolls resting on the wall of continuation before the hospital, which at this point turns in a circular direction until the parallel lines of ditto take their course. Material of the entrance: stone. On the general wall, which is of brick, with stone plinth and cornice, are introduced at certain distances stone ornamented pineapples and large ditto scrolls. It is much to be regretted that the name of the architect of this hospital is not on record.

Temple Bar, Fleet Street; erected during the years 1670, 1671, and 1672.

This design has always in our memory been laid under much obloquy and disregard; of late, careful attention seems getting the upper hand, as the face of the western upright has been cleaned, and the hovels encroaching on its lines cleared away, presenting to the public an object long passed by unheeded, which they now perhaps view with some degree of interest. Upon the whole, it will not be surprising if certain amateurs, busy in improving the architectural concerns of the City, should at length request of their brethren to allow the bar or grand gate of entrance into the City of London to stand, after they had so repeatedly sought to obtain its destruction.

Two stories mark the upright. First story: large archway central, supported by piers, right and left postern-gates arched, and supported by piers likewise. Between these archways, superior piers break forward rusticated. Above the postern arches, and ditto breaks, a dado with compartments. Over the centre archway large spandrels occur rusticated, with plain chanifers, verging from the striking points of the arch, the turn of which is a semi-oval, a form, some imagine, not calculated to give either an appearance of strength or beauty. To this arch a scroll keystone, and to the postern ditto plain keystones. On the summit of the breaks, at the extremities of

the line, are griffins, with shields of arms appertaining to the City ; that on the northern side destroyed. Second story: it extends to the breaks on each side the centre archway, giving four Corinthian pilasters and three spaces between them. Centre space: an arched window, its architrave kneed and turned with a scroll head; the glazing curious, being run in small ornamented compartments. Against the dado, a guideron shield with arms. In the spaces right and left of the window, niches; the grounds to them rusticated. Against the outermost pilasters, resting on the side-dados, are large scrolls, their grounds foliated, and their sweeping lines edged with a bold ornament, termed husks. Entablature with blockings, from which springs a circular pediment; in the tympanum a pedestal with compartments. Over the pedestal, foliage; and on the grounds at each side, continuation of ditto, foliage, though now nearly obliterated. This detail of parts applies to both the fronts. In the niches to the eastern front are statues of James I. and his consort Anne, both in their strict costume; the attitude of the king is commanding, that of the queen gracefully elegant. The shield under the window contains the City arms. In the niches to the western front are the statues of Charles I. and II. arrayed after the manner of the Roman costume; and notwithstanding this preposterous method of dressing sculptural memorials in draperies never worn by the personages intended to be represented, the statues before us are replete with character and inimitable skill. The attitude of the royal martyr is full of grandeur, and that of his son is remarkable for animation and true dignity. The countenances are admirable, and strong resemblances. Pennant gives the name of the sculptor, John Bushnell, who died 1701. Here let me hint that much damage has been wrought on these excellent sculptures; but when or by whom is not ascertained. In the shield under the window, the royal arms (Charles II.). The doors of the centre archway panelled, and topped with rich foliage, etc.

Lambeth Palace.

[1813, *Part I.*, pp. 132-135.]

Great Hall.—On a survey taken purposely, it is satisfactorily evident that the greater portion of the old hall is still in existence, though covered in certain degrees, both externally and internally, with the decoration of the Wrenéan school of architecture. It is more than probable that Sir Christopher gave his superintendence on the occasion. We confidently make this assertion, as it cannot be supposed the knight or any of his disciples would have raised an entire new chamber upon the old principle, as the present erection so strongly indicates.

Plan.—Length, north and south; width, east and west. Seven divisions, so determined by the open-worked timbers of the roof. South or entrance end, two doorways from the butteries and other

offices. West side, first division, the porch ; in second, third, fourth, and fifth divisions, windows ; sixth ditto, blank ; seventh ditto, the oriel. East side, in first division, a doorway ; succeeding divisions similar to the west side ; seventh division, grand doorway to the state chambers. North end, the high pace ; above a window ; ditto at the south end.

West or Side Elevation.—Five of the divisions (continually) contain pointed windows with tracery ; buttresses against the piers. First division (south) in projection, the porch with a pointed doorway ; a small chamber over it, its window pointed. Seventh division (north) in projection ; the oriel window pointed ; these two last windows have also tracery ; battlements, high gavel roof, and hexagon lantern, placed centrally. Thus much for the pristine seeming of the work.

Wrenéan Improvements.—In the first tier of the buttresses, large cavetto and torus ; the face of the buttresses, and quoins to the porch and oriel, rusticated. Doorway and windows run with a sort of Doric architrave, a general entablature of the same order ; in the frieze, heads and ornamental festoons, and in the cornice excessive large dentalized blockings with flowers. Above the entablature the old splay finishings of the buttresses are left and topped with Wrenéan pedestals and balls. On the entablature of porch and oriel, pediments, each topped with an excavated pedestal and a scroll boss. The battlements become visible between the buttresses, and on each side the pediments. The lantern is wholly Wrenéanized, in two tiers, with lights to each ; pilasters at the angles ; lower tier, Ionic ; upper, Corinthian ; from the latter, in projection, are scrolls ; ogee dome, rich vane, having the arms of the see surmounted with a mitre. In this elevation two opposite ideas are, in a manner, compounded into one object : in the first instance we discern the general appearance of an old hall ; in the second, the constrained regularity of a modern mansion.

Interior.—The first impression is the pomp of departed periods. Introductory screen at the entrance end, hospitable boards right and left, high table for the princely master, oriel for pleasant converse, and the open-worked roof expanding in enrichments, as the mind on view of the scene in the present instance must give way in reverence for those who have, spite of its Wrenéan dress, preserved so curious an arrangement from annihilation, and likewise to those who still protect it, by the satisfactory state of repair so conspicuously manifested in every part.

Improvement.—The first, no doubt, was attempted on the roof, which still bears all its great features ; triangle pitch, with dividing principal timbers, each springing from brackets set on the piers between the windows, composed of one great pointed arch, accompanied with two tiers of subordinate ditto ; in the intermediate spaces

between these timbers, flying arches; taking upon the whole a turn after the framing of the inimitable roof of Westminster Hall. To the horizontal timbers between the tiers of the subordinate arches, Doric capitals, emerging from inverted husks, with entablatures. Various friezes are stuck over the said flying arches, and in other situations overlaid with shields of arms, festoons of fruit and flowers, foliage, guilochi, etc. In the lantern, masks and other the like embellishments. The screen of introduction is worked up with Doric columns and panels; two passes or entrances divide the screen (no minstrels' gallery). Mouldings, capitals, blockings in the frieze, enriched; pedestals on the entablature, bearing black female busts, crowned. Dado, covered with panels, and at each pier festoons of drapery and a circular pediment. Panels continue at entrance end, likewise to the north or upper end, having centrically superior panel-work, with attached scrolls, foliage, frieze, and circular pediment, topped with vases filled with fruits. The sides of the oriel set with two divisions of compartments, having flowers, etc. The doorway to the state apartments assumes a very rich turn: arch with impost, the caps filled with flutings. Corinthian pilasters; entablature, containing a tablet; open circular pediment, enclosing a pedestal, with the date MDCCLXIII., supporting a guideron shield. The tracery to the windows shows the masonic Three in One. Much temporizing has been done to the lines, but whether at the Wrenéan or any subsequent period it is difficult to determine. Perhaps it may be necessary to observe the whole of the woodwork in panelling, roof, etc., has been oil-painted, whereby the dark majesty of the oak is obliterated. Not so the seats of continuation round the hall, forms, and tables, they retaining their native hue. The work to them is made out in double scroll feet, with heads in the frieze to the tables, and baluster legs to the forms. . . .

Royal Military Hospital, Chelsea.

Nell Gwyn, the open-hearted, honest, and faithful Nell, the deserved favourite of Charles II., who, although an "evil liver," certainly contained some good in her composition, or else the military defenders of their country at this day would not, perhaps, enjoy so noble an asylum, and we so find a specimen of Sir C. Wren's professional abilities, it being, beyond all dispute, one of his most admirable and perfect works. Indeed, it was through the kind fair one's unceasing appeals to the monarch's feelings of gratitude to those who had fought (though unsuccessfully) in his royal father's cause that this pile owes its foundation.

Shrouding under the veil of momentary forgetfulness all thought of our glorious mansions in the pointed style of architecture, we shall hope to be forgiven while it is observed Chelsea Hospital possesses a superior air of grandeur, more spacious arrangement of the principal

parts, greater attention to the central points for grace and effect, and a higher degree of chastity maintained in the whole structure than any public design entered into by Sir Christopher or his immediate successors.

Plan.—Extreme length, east and west; breadth, north and south. Two introductory avenues and three courts. In the introductory avenues, guard-houses, inferior offices, etc. First court (eastward), south side, offices; north ditto, superior offices; west side, flank of the great wards of the third or centre court. Second, or centre court, south side, open to the garden and Thames; north side, colonnade, saloon (central), great hall, kitchens and chapel; east side, wards and governor's apartments; west side, similar wards and other superior apartments. In the centre of the court a fine bronze statue of Charles II. in the Roman costume (unnaturally assigned); the attitude dignified and the countenance of the king well preserved, as are, indeed, all the likenesses of him painted or sculptured during his reign. It cannot but be regretted that when the statue of Charles II. in the quadrangle of the Royal Exchange was thought necessary to be re-sculptured, not the least sign of any of his features was retained; certain other reprehensible neglects and improprieties are also visible. Third court (westward), similar disposure of offices, superior and inferior to those in the first court.

The great hall, according to the fashion of the time, makes a portion of the main or north elevation (not, as at Lambeth and other old erections, a detached building), still, however, presenting the setting out of the tables right and left, and the cross-table at the high pace. The lines of the chapel are happily laid with due attention to the sacred situation of the altar (due east). The wards in some measure keep up the conveniences of the remote dormitories, in long and lofty chambers, airy, well lighted, fireplaces, and small cells, or inclosed sleeping cots, for each individual. Ready and spacious staircases to all the stories; in short, no want of grand arrangement on the one part, or cleanly and comfortable accommodation on the other, is discernible. It is possible a more minute and satisfactory description of the plan might be gone into, but it is judged this comprehensive statement of the most prominent features of the establishment will be adequate to answer the purpose of our progress.

A kind of out-arrangement of buildings are found westward, of laundry, drying-ground, stables, etc., and we are informed that in continuation an infirmary is constructing eastward, and contiguous to the introductory avenue is the burying-ground.

Although the practice of this reign in plotting out the approaches to, and gardens of, great edifices by architectural rule and order, the lines of which were either longitudinal, transverse, parallel, circular, or irregular, comprising rides, walks, canals, parterres, mazes, etc., has of late years given way to the "capability" of horticultural innova-

tion, yet much of this scientific planting is kept up in the central approach from the King's Road to the north general front of the hospital. The length of the approach is divided by an intermediate road for royal visitors, where is a grand gate of entrance, etc. However this recollection of a yet surviving vestige of the gardener's art may entertain our minds, an unpleasant creeping in, or parcelling out of ground in the first division of the approach is made apparent for the raising thereon hovels and other disfiguring habitations.

[1813, *Part II.*, pp. 226-229.]

Grand Entrance from the King's Road.—Four detached stone piers with breaks, an entablature, on which are trophies in coats of mail, helmets, guns, swords, banners, trumpets, etc. These piers, by their disposure, give three passes; the iron gates much modernized. Dwarf walls, having cornices in succession, containing small doorways. Two lodges right and left carry on the line, containing four compartments, or blank windows, each; rustic quoins, plain block cornice, dripping eaves, and chimneys with base and entablature. Grounds to the dwarf walls and lodges, brick; dressings, stone.

North Front of the Hospital.—Eleven divisions. Centre division (the saloon): four half-Doric columns; in the frieze of the entablature, triglyphs; in the cornice, dentils; a pediment, in the tympanum a compartment and clock dial. The columns give three spaces between them; in the centre space, the entrance to the saloon, compartment over it, and in the side spaces two tiers of niches. Second division, to the right (the hall): four tiers—first tier, seven small windows (cellars); second tier, seven compartments; plain string succeeds; third tier, seven windows with circular heads (the hall); fourth tier, seven compartments; general cornice with dentils. Third division, to the left (chapel): similar to the second ditto. Fourth division, to the right (kitchen, etc.): four stories—five windows to three first ditto, and three dormer windows to the fourth ditto, cornice in continuation; rustic quoins. Fifth division, to the left: similar. These five divisions form one mass of building, constituting the north side of the centre court. Sixth division, to the right: dwarf wall with a cornice, in five parts, made so by pilasters; centre, a niche, the other parts square and circular-headed compartments alternately. Seventh division, to the left: similar. Eighth division, to the right: in three parts; centre ditto, two tiers of windows, three to each tier; pediment with circular window. In the other parts five windows to each part. Plain block cornice, four dormer windows to said parts, rustic quoins. Ninth division, to the left: similar. Tenth division, to the right: repetition of dwarf wall of division sixth. Eleventh division, to the left: similar. The several roofs, which show dripping eaves, are covered with slate, though it is not to be questioned but originally lead was the appropriate covering.

In the centre of the saloon rises an octangular lantern; in the aspects, or points, four windows; and against the other four sides, or cants, Corinthian detached columns and pedestals; entablature; balls over the columns; dome-head and vane, with globe, crown, etc. Although a simple degree of feature is assigned to this general front, dignity in effect is everywhere conspicuous, and the geometric diminution of widths and heights, taking their course from the centre, is at once curious and scientific. All the chimneys have bases, compartments, and entablatures.

The material of the centre division in the pilasters to dwarf walls, plinths, strings, rustics, and cornices, stone; grounds to the walls, compartments, and niches, red bricks.

Innovations.—The compartments to the hall and chapel stuccoed; the glazing to the windows, excepting those to the hall and chapel, such retaining their diamond quarries, modernized with sash frames and modern common stone sills. The compartments in the dwarf wall to the left are broken into and converted into sash windows. The several chimneys reconstructed, not as before with red bricks, but an unassociating material termed gray stocks. . . .

South Front of the Centre Court.—Three divisions, in the saloon, hall, and chapel. Centre division (saloon) Doric workmanship, similar to the chapel ditto of north front, with the addition of two small doorways right and left descending to the cellars. This centre division stands in projection with whole columns, forming a portico, which communicates with a colonnade (two columns to each division of the openings) right and left, with plain entablature. In the colonnade oak-seats of continuation, wainscot back; and opposed to each combination of the above columns brackets of lions' heads and foliage. Above the colonnade are windows and compartments similar to north front, for the hall and chapel, as are the general cornice, roof, and lantern. No innovations. . . .

West Front, or Side of the Centre Court.—Four divisions; centre ditto similar, in a certain extent, to those of the north and south fronts; Doric pilasters take place of columns, and the entablature is broke in upon. A doorway of Doric columns in the centre, on which is a balustrade flat balcony and two tiers of windows. In the tympanum of pediment a circular window. In the side parts three stories of windows. Second division, on the left: three stories of windows, eleven in each line, except in that of the first story, where is a doorway to the colonnade. In the roof eleven dormer windows. Third division, to the right: similar to second ditto, except in the first story, where is a doorway, similar to that in centre division. Fourth division, to the right: three stories of windows, five in each line; three dormer windows in the roof; rustic quoins. Centre division (with some modern stucco overlayings), and the several dressings to this front, stone; walls brick, windows sashed, and chimneys recon-

structed as before. Allowing for the few innovations as specified, the lines evince, while they incline to an inferiority of detail, the hand of a master in the art of design.

It is noticeable that all the outlines or edges of doorways, windows, niches, compartments, etc., are run with a small bead—a strong characteristic of the Wrenéan school.

Each inferior elevation throughout the arrangement partakes of the same style and mode of workmanship as those parts already described; modern sash-frames to each window.

Many entrances are disposed about the courts, presenting brick and stone piers topped with vase necks and balls. Of all the detached decorations, none has a more imposing or peculiar turn than the pyramidal iron lamp standards in the outer courts; they show large perforated pedestals and square Ionic columns, highly wrought with foliage, etc.

Saloon.—Form octangular, entrances north and south, from the garden and centre court; on the west side, the ascent by ten steps into the hall; doorway scrolls and pediment; on the east side a similar ascent into the chapel. At the angles of the cants of the octagon, double united Doric pilasters; in the four ditto cants, four small doorways to stairs, communicating with the galleries at the entrance-ends of the hall and chapel. A bald entablature with triglyphs and trophies; a dome, the centre of which opens into the lantern. The detail of this interior is bold and full of dignity; the introduction of the light is, as it should be in such species of arrangement, secondary and uncertain, producing that picturesque foreground so conducive in advancing the luminous appearance seen both in the hall and chapel, and look-out to the garden and centre court; in truth, the effect is enchanting! It is an unpleasant task still to follow the traces of novelty made apparent in the cove of the dome, where have been indented numerous little modern fanciful compartments, totally irrelevant to the original surrounding detail. We are not quite satisfied in our inquiries when these cove innovations took place.

Hall.—An oblong of the best proportions, in length, width, and height, befitting the purposes of the royal institution. Wainscoting with compartments rises to the sills of the windows, and is continued to the high pace. At the entrance-end compartments also, with a gallery supported by ornamented cantilevers; on the centre of the gallery a large ornamented guideron shield, with the royal arms (Charles II.) most exquisitely carved. No other decorations ensue until the entablature takes place, which is coved; no ornaments; flat ceiling, wholly plain.

Over the high pace a noble painting of Charles II. on horseback in costumic armour; on one side various figures expressive of treason and anarchy, which his fate had overcome; on the other side various

figures expressive of the happy and plenteous results of his benign and prosperous reign. In the background a south view of the centre court of the hospital. Double rows of tables on each side the hall for the military brotherhood, with tables for the officers at the high pace. . . .

Chapel.—Bears the same proportions as the hall, but has an increased effect in point of enrichment; indeed, the nature of this arrangement demanded such attention. At the entrance-end, right and left, grand stalls, with detached Corinthian columns, they supporting a gallery, commencing with rich scroll cantilevers. An organ, with cherubim heads, the pipes gilt, and painted with delicate ornaments. The ground of the wall at this end gives bold compartments, the mouldings fully enriched. On each side the chapel a range of seats in four lines, reading-desk and pulpit (on the south side); wainscot compartments rise to the sills of the windows with breaks and cherubim-heads. Against the piers of the windows pilasters, their capitals composed of cherubim-heads and foliage. In the spandrels of the arches to the windows rich guideron shields. A most elaborate and varied detached frieze then gives the line preparatory to the springing of the arched ceiling, which ceiling has compartments; their mouldings in full ornament, and at the division of each compartment roses. This arched ceiling necessarily gives a semicircular termination to the east end, where is the altar-screen in double detached Corinthian columns, enriched entablature, and circular pediment; in its tympanum, clouds and cherubim-heads. In the centre of the altar-screen a curious veneered combination of geometrical forms, the principal of which is the equilateral triangle, emblematic of the Trinity. On each side the altar wainscot compartments with Corinthian pilasters, swags of fruit and flowers; on the entablature vases with flames. Doors into vestries also occur. In the head or dome to this altar-end is a most excellent painting of the Resurrection; the military guard, and surrounding angels, accompanying the ascending Saviour, are numerous, and wonderfully displayed. The effect produced by this painting, and the embellishments described, is awfully sublime and impressive. . . . It is observed, with no small degree of satisfaction, that not any marks of modern presuming improvements were on view—a sort of compensation for the innovatory uneasiness caused during the inspection of the principal portions of the hospital already particularized; but everything remaining in its due order, as the royal founder, Charles II., and the continuators of the work, James II. and William and Mary, willed it, and as left by the two last personages (date MDCXCII.). . . .

[1813, *Part I.*, pp. 333-336.]

Having exemplified the broad outlines of the civil architecture of this reign, we next advert to the ecclesiastical branch of the science,

keeping the ability of Sir Christopher Wren still in view ; but in this latter employ, though he seems to have had from 1668 to 1718 (in the building and repairing fifty-five churches, St. Paul's included) the prime movement of the machine in his own hands, of a compass great and past all example, yet his skill in this line fell far short of his prior and opposite undertakings. The first had for its object the formation of a new domestic arrangement ; the second, the disfiguring or destroying the sacred edifices of antiquity, and raising on their site a fabrication in art culled from the vestiges of pagan superstition and idolatry. . . .

St. Dunstan's Church, East London.

For these many years past, and probably from the first turning out of the then master workman's hands, the repair of this edifice, the whole line of the masonic tribe have ever given to the great man, Sir Christopher, the honour of having first comprehended, planned, and brought to completion the abutting or flying arches on the summit of the tower, they maintaining such work to be wholly novel in itself, and of a geometrical construction unknown to, and beyond the capability of, the architects of former times. This Wrenéan fable, the offspring of bigotry and inexperience, still rings in our ears, and, perhaps, had not opportunity afforded the means to dispel this infatuated figure in speech, we might still have borne the error in our fancy as matter of fact and precedent. St. Nicholas's Church, Newcastle-upon-Tyne (surveyed in 1795), erected about the fifteenth century, has, like St. Dunstan's, a tower, but so lofty and of such a girth that, to compare great things with small, our London piece of vanity is but a molehill to the Newcastle "mountain," the pride and glory of the northern hemisphere.

St. Dunstan's.

Width of tower, 20 feet.

Proportionable height.

Threestories to the battlements of the tower.

Doorway to first story, and one window to each front of second and third story.

Abutting or flying arches on the summit of the tower, plain masonry, without mouldings or ornament.

St. Nicholas's.

Width of tower, 40 feet.

Proportionable height.

Five stories to the battlements of the tower.

Doorway to first story, and one window to each front of second, third, and fourth story ; to the fifth story on each front, two magnificent windows.

Flying or intersecting ribs on the summit of the tower, replete with mouldings and corresponding ornaments.

These arches bearing on their centre an unappling perforated (in its base) obelisk.

Obelisk pedestals, great and small, at the angles and centre of each front of the tower.

These ribs bearing on their centre an efficient perforated lantern and spire.*

Characteristic pinnacles, great and small, at the angles and centre of each front of the tower, with battlements, demy ditto, crockets and terminating "vanes"; pinnacles to the lantern, with crockets and "vanes"; spire, with crockets and a "vane" (number of vanes, thirteen); with eight small buttress flying arches, for the support and embellishment of the several pinnacles. . . .

The walls of the tower, with those to the body of St. Dunstan's Church, consisting of three aisles, and many of the windows, are of the original workmanship, but modernized and altered, as is the whole interior, with the decorations consonant to the design given in by Sir Christopher Wren.

West Front.—The tower, three stories; at the angles, the original buttresses pared down into Doric pilasters in five tiers, finishing with obelisks, larded with a few fancy imitations of pointed-work compartments. First story: doorway pointed; some original perforated tracery in the head; Doric architrave, with foliated plinth, and a run of scroll ornaments (vice crockets) to the architrave of the arch. Second story: Doric dado with compartments; original pointed window and tracery. Third story: Doric dado with clock-compartment; original pointed window with tracery. Doric entablature, ornamented block, central; battlements, fantastically Wrenéan. In the centre, where the abutting plain arches meet, a rich fancy guideron ornament. The arches with their accompanying decorations already described. The north and south fronts of the tower similar; the east front of ditto partially so. Windows to the west end of side-aisles, making out the general west front, original; they have flat pointed heads, with mullions and simple tracery.

South Front.—First story (side-aisles): seven divisions with eight buttresses; windows with flat pointed heads and simple tracery, original. Two new fancy porches, varied in some degree with scroll head pilasters; tablets and diamond compartments in the frieze and other parts. The upper story (centre aisle) wholly new, with circular-headed windows, etc.

* Illumined anciently for the conduct of travellers by night, as at Old Bow Church, London, etc. See Stow.

East Front.—In the centre, traces of a large original window stopped up. On left side (south aisle), original window, similar to that at west front. On right side (north aisle), modern window of five lights, circular heads and key-stones. In continuation, a porch, similar to those on south front.

North Front.—In much the same state as south ditto, exclusive of the porches.

Interior.—Doric columns with circular arches and scroll key-stones introduced on each side centre aisle. Lower windows to side-aisles original, and upper ditto modern, as before stated; entablature preparatory to the ceiling, which ceiling is an extreme flat cove with large plain compartments, new work. Corinthian square columns support organ-gallery, west end. Altar screen in two tiers of Corinthian and composite columns, with their attendant ornaments. Altar-table, an entablature supported by angels on pedestals; rich foliage braces from each pedestal. It is a design (being ever desirous to give merited praise) beautiful and elegant. The pulpit and many of the pews have rich Wrenéan ornaments of foliages, festoons of fruit, etc.; a font decorated in the same style. In the vestry, wainscot, with a rich guideron shield of arms. But the most whimsical innovation, doing away the very semblance in a manner of a devotional sanctuary, are two large fireplaces, one in each aisle. This is an improvement indeed, and of the latest bringing in—a sort of indulgence never thought of by Sir Christopher.

Westminster Abbey Church.

. . . . *West Front.*—At this day Islip's work is found in the exquisite porch, adjoining niches, lower halves of the range of niches above the porch, great centre window, various compartments, tracery on the lower parts of the tower, etc. Sir Christopher's triflings are glaringly obvious. The canopies to the above niches have a sort of vase-neck double-tacked pedestals; the entablature succeeding the frieze has foliage blockings, cornice fluted; first parapet, compartments filled with guideron shields. To a second cornice, a fret moulding; second parapet, large guilochis. The enrichments crowning the clock compartment are of the most ridiculous cast; scroll brackets supporting a scroll pediment; in its tympanum, an old man's head with cherubim-wings, festoons of fruit and flowers depending from ditto. Over this pediment, guideron foliage, etc. To Sir Christopher's pointed windows, containing perverted tracery, are guideron crockets, finials, etc. Battlements, similar to St. Dunstan's, full of perverted tracery also. The turrets at the angles of the towers a "congestion" of scroll springers, octangular pedestals, and obelisk-turned pinnacles.

[1813, *Part I.*, pp. 541-543.]

St. Stephen's Church, Wulbrook.

"The *chef-d'œuvre* of Sir Christopher Wren," so says Pennant, and perhaps with some degree of reason. Indeed, this church is now brought into notice from the opinion generally held that it is most excellent in design, chaste, and of an uncommon arrangement of parts; in fact, there is no violent infraction of architectural rule and order, no absolute domination in decoration or ornamental display, as is too obvious in his other ecclesiastical performances, which, like this fabric, owe their formation to his sole perception and uncontrolled ideas. It must, at any rate, be allowed that there is a secret influence ever ready to play upon the senses on entering into the scenic confine, but to what direct cause the impulse is to be attributed it is difficult to determine. Much novelty is on view, the embellishments many, but not profusely distributed, judicious contrivance of the plan, and, lastly, the attempt of setting up a dome, a comparative imitation (though on a diminutive scale) of the Pantheon at Rome (ever adulated, ever admired), and which, no doubt, was a kind of probationary trial previous to his gigantic operation of fixing one on his octangular superstructure, in the centre of his new St. Paul's.

Plan.—An oblong, with a detached tower, though partially made to appear (internally) as making a portion of the edifice itself; direction west and east. Upon a minute investigation (May 19) of the ground lines, the masonry of the lower part of the walls and tower, it is conjectured that so much of the building is the basement or fragment of the original church, demolished at or after the Great Fire. This opinion is strengthened from the tower being, as it were, a supernumerary attendant upright, not a central or introductory division of the church, as no doubt if this had not been the case, and the whole work an entire new effort of Sir Christopher, he would have placed it at a point as above hinted. In the centre a porch (tower on the left), in which is a flight of steps; doorway into a second porch or half-vestibule. The church has five aisles or arcades in width (north and south), and six in length (west and east), so arranged by columns, in a manner singular and on the most just geometrical principles. The two outermost arcades on the west and one at the east end, with one on the north and south sides, give four conjoined arcades. The innermost arcade, commencing at the second ditto west, sixth ditto east, and the other two north and south, constitute the space for the turning of the dome, a most fortunate commixture of the lines, whereby its circle, its four angular springers, its four recessed introductory arcades (each of which necessarily multiplies, by the direction of the lines, into eight distinct parts of arches and spandrels), are scientifically brought out to bear on each other's several properties, evidence of the great forecast and intense study of

the professionalist. Near the west the font, in the southern part the pulpit, and at the east the altar. Thus we find the ancient disposure of these sacred objects still preserved. The recent nineteenth-century accommodation of fireplaces have found situations in the plan, one in the centre of the north aisle and one in the south ditto.

West Front.—Centre porch. Its doorway circular-headed; has pilasters, with Doric caps; on the summit of the architrave are ornamental scrolls, supporting an oval perforated compartment; over it a guideron shield, with depending large festoons of fruit and flowers. The rest of the front is wholly built against by common houses. The tower itself is in four stories. In the first and second ditto a window, with plain Doric sill, architrave, and entablature. The openings indicate a pyramidal diminution towards the head (certainly a new Grecian introduction at the time, though familiar at this day). Third story: plain oval window. Fourth story: Doric semi-circular-headed window with kneed architrave and plain keystone; general cornice, flutes in the platband; an entablature succeeds; at the angles, breaks, with an ornamented head. To this height, we may suppose, the old walls of the tower, with Sir Christopher's decorations, were permitted to remain; the work in continuation, which may be termed a spire romanized, is truly all his own. . . . An Ionic perforated pavilion, raised on a pedestal, with breaks (in which is a doorway with a fluted entablature), marks the principal portion of the intent. The Ionic columns at the angles are disposed on the figure three in one, set diagonally, aided by ditto pilasters; the entablature plain; a small parapet with breaks; at its angles small domes and bosses. A demy perforated pavilion succeeds; double pilasters and entablature; globe vases at the angles. Five tiers of pedestals carry up the lines, each still diminishing until the vane terminates this, the knight's envied point of attraction, his spire-spun height of celebrity! The other aspects of the tower and spire similar.

North Front.—A mass of simplicity, combined with much architectural consequence (looking, as we are now compelled, to the Roman school). First story: the lower half a blank wall, the upper half of ditto is marked by a plain string, six oval windows having Doric architraves and keystones of cherubim-heads; block cornice. Second story: the dome principal, supported by pedestal-formed breaks, each with its incumbent windows for lighting the body of the building. The dome is ribbed by the foldings of the leadwork; it finishes with a circular lantern and vane. On the right, the line of windows for the western part of the church.

East Front.—Centrically, a large circular-headed window in three lights; they have been bricked up to accommodate the disposure of a painting of the martyrdom of St. Stephen, by West, placed internally at this end. Pilasters on each side; above them pedestals

and scrolls. Right and left, circular-headed windows and oval ditto for side-aisles; below (northwards) a common doorway has been inserted. The block cornice from side front is turned on this aspect.

Interior.—The porch. It is a square; ceiling flat, in one large compartment; the flight of steps, ascending to the vestibule, is well conceived; the doorway large, a kneed architrave, ornamented side-scrolls, support the cornice; in the frieze, a sort of cherub-head and drapery. The vestibule, a plain semi and flat ceiling leads through a screen into the church. This screen has a circular-headed doorway central, and square ditto on each side; the design is very elaborate: Corinthian columns on pedestals, circular pediment, compartments with foliage, festoons of fruit, flowers and drapery. The organ-case above pursues the same rich course, where are cherubim-heads, angels with trumpets, etc. Looking eastwards, the great purpose of the new architectural essay is brought upon the sight: right and left, Corinthian columns (shafts plain) upon octangular pedestals, supporting an exceeding rich foliated entablature (no regular architrave), on which springs the groins of the arcades; the soffit of the arch has a rich border of fruit and flowers. The several arcades that diverge and fill the entire scene (within them the various windows, both circular-headed and ovals) set in complete view the dome. Its dimensions are capacious (diameter about 40 or 50 feet), and it is divided into eight great compartments (each containing semi-ditto, filled with palm wreaths, roses, and other ornaments), corresponding with the eight arches of the arcades. In the centre of the dome the circular lantern. In the spandrels of the eight arches, guideron shields and foliage. The architrave to ditto arches, each springing from an united support of foliage, are much enriched; their key-stones have cherubim-heads. The cornice to the dome is Doric, with drops in the mutiles, flowers in the soffit, etc. Corinthian pilasters are attached to the walls at the west and east ends, associating with ditto columns, making out the lines in these directions; north and south, rich brackets make out the lines in a similar mode. Wainscot panelling to a certain height, with dispersed ornaments, cover the walls. The font rather plain, but its octangular canopy full of embellishments, in twisted Ionic columns, cherubim-heads, angels in foliated bowers, angels on each angle of the cornice, a crown, etc. The pulpit, in its ornaments, seems to have exhausted all the art of the carver; plan hexangular, bearing centrally on a slender shaft, but abutting principally for support against a massive square Ionic pilaster. The canopy, usually called the "sounding board," rests also on ditto pilaster. To enumerate the ornaments, they are found in compartments, cherubim-heads, angels, festoons of fruit and flowers, a romanized finial, etc. The altar-screen is a curtailed remnant of what it once exhibited previous to the setting up of West's picture, his embellishment filling the whole space at this

end, to the exclusion of the east window, as already spoken of. The altar-steps, rails (twisted balusters), and table, with rich double scroll feet, are semi-ovals in form; over the altar, compartments of drapery, fruit and flowers, foliage, etc. Corinthian columns succeed, with compartments for the Creed, Lord's Prayer, and Ten Commandments, on which is an entablature accommodated for the support of the said picture.

The general effect of the interior, although deprived of its principal light, the east window, is undoubtedly grand and imposing.

[1813, *Part II.*, pp. 36-39.]

Cathedral Church of St. Paul, London,

begun 1675, completed 1710; Sir Christopher Wren architect. We are given to understand, from the opinion of most professional men and amateurs, that the design of this church is a general copy from that of St. Peter at Rome, built by Michael Angelo. This fact, however, is disputed; and among those who are of a different way of thinking, we find Pennant. He asserts "it is not built after the model of that famous temple, St. Peter's, at Rome; it is the entire conception of our countryman" (Sir Christopher). On consulting the plans, elevations, and sections of St. Peter's, taken by Fontana, published at Rome 1694, and surveying, during the present month, our St. Paul's with the strictest attention, we cannot hesitate a moment in declaring Sir Christopher to have been a copyist. We trace the similitude of lines in each structure. Plan: ponderosity of the walls, arrangement of the naves, north and south transepts, side-aisle, central great domes, and circular finish of the eastern ends of the buildings. Elevations: Corinthian columns on the west aspects, and ditto pilasters, north, south, and east; and in the great and smaller domes, Corinthian columns; ribs to the great domes; lanterns, etc. Internally: similar display of Corinthian pilasters (columns occur in subordinate decorations); coved ceilings and general form of the great domes; basso-relievos, compartments, etc. In short, the resemblance between these vast efforts of architecture is so very striking that a native either of Rome or London, each being transferred to their opposite city, must, on a momentary gaze at the contours of St. Peter's and St. Paul's, conclude they were admiring the wonders of their own self-raised temple. However, the charm would soon dissolve; and from the religious prepossessions, habitual in the minds both of Italian and Briton, discover the essential differences between the two churches. The Italian notes that St. Paul's has externally no immense introductory circular portico with central obelisk and fountains, no succession of turret domes, west, north, and south, like St. Peter's; and in lieu thereof, a second west portico over the first ditto, circular porticos with

entrances into the transepts, and a blank, useless, unmeaning run of wall over the side-aisles, north and south. Internally, he meets with no high altar under the great dome, no side chapels, and no eastern aisle as visible in St. Peter's. Also, that the aisles of St. Paul's are clear of all small religious arrangements, save a morning chapel and consistory; the choir, for the service of the day, filling the entire portion of the plan eastwards. Further, he perceives that the enrichments of the walls are a simplification from the profuse and luxuriant finishings of St. Peter's, and that the perpendicular lines of the dome of St. Paul's incline inwards towards a central point, his dome lines of St. Peter's being exactly perpendicular; and what will transfix his astonishment is, that the construction of the great dome of St. Paul's takes its mighty position in the formation of three cones, one within the other. In conclusion, he finds that the extreme length of the pile is 500 feet, while that he has sojourned from stands 729. Heights in the like proportion. . . .

Plan of St. Paul's; surveyed July, 1813.—The usual cross outline of our cathedrals is preserved, in nave, transepts, choir, and side-aisles; but the eastern aisle of choir and Our Lady's Chapel dispensed with. Cloisters and chapter-house likewise make not part of the arrangement. Extreme length 500 feet; breadth through transepts 285 feet; height 340 feet; thickness of walls about 10 feet (Old St. Paul's: length 690 feet; breadth 330 feet; height 520 feet). Comparatively with our cathedrals, the walls appear too massive, the admissions for light too few; from which circumstances a universal gloom and chilliness everywhere prevail. Not so with Canterbury, York, Salisbury, Westminster, etc.; there the luminous display of the windows admits the sun's warm and genial rays, so much required within St. Paul's extensive mound. Porch or west entrance, with a line of double columns; ditto north and south, each circular with columns. These porches have appropriate flights of steps. Entering into the church by the west front, through the centre doorway, on either hand staircases to the grand gallery at this end. Right and left in the porch, doorways into side-aisles, where on the north is the lower story of the bell-turret; on the south, grand circular geometrical staircase (said to be the first of the kind constructed in this country) ascending to the library. Continuing our course in the side-aisles on the north, the chapel for morning prayer; on the south, the consistory, over which the library. These aisles in continuation; in each division the windows stand within semicircular recesses. The piers to the divisions of the nave are each a combination of seven Corinthian pilasters; these divisions, four in number (Old St. Paul's twelve ditto). We now take our station in the centre of the four great portions of the church—nave, north and south transepts and choir, each portion contributing two prodigious piers (eight in number), and each combining ten Corinthian pilasters for the support

of the stupendous central dome. The masses of walls occurring at the four angles of the four great portions of the plan are of extraordinary dimensions, say 40 feet square, giving not alone a pleasing turn to the contiguous lines, but a most consummate and judicious combination of power, necessary to resist the mighty push of the dome, ever inclining to these points. So far the knight's geometric principles have succeeded; all is well here. But in the piers abutting into the transepts his forecast has not been so happily manifested; witness the long repairs done within these few years in the south transept (to say nothing of the state of the north ditto). The transepts have but one division each; windows, of course, few. In the four angular masses of walls, as above, are apartments; that on the north-west an octangular apartment; on the south-west, a circular large newel (hollow) staircase for the ascent to the dome, etc.; on the north-east and south-east, circular vestries. The choir has four divisions (Old St. Paul's twelve ditto) with side-aisles, terminating in a semicircle. The piers a continuation of those in the nave. Coves, semidomes, and groins are used for the covering overhead; the groins are but sparingly introduced, and those only are met with in certain parts of the side-aisles. The several piers of the windows have corresponding pilasters to the piers of those divisions opposed to them. In the eight great piers of the dome are niches. Columns are found in the two west divisions of the nave. In the angular masses, north-east and south-east, are descents to the crypt. In the morning chapel and consistory, introductory oak screens with columns, and the necessary accommodation of seats, desks, etc. In the choir, commencing at the two piers, east, supporting the dome, an introductory iron screen; the choir-screen next takes place within the first division of ditto; has a double range of marble columns on pedestals for the support of the organ gallery; stairs to it, right and left. The choir stalls succeed in three ranges (above them galleries), where are the choristers' seats, stalls for the prebendaries, dean, sub-dean, bishop's throne; central stalls, that on the south for royal personages, that on the north for the lord mayor. In the body of the choir, desk for reading the lessons; and on the north side, the pulpit (now placed directly before the altar, according to the present prevailing clerical fashion). At the east end the altar-table, and accompanying railing, etc. This choir arrangement is consonant (setting aside the unpleasant pulpit position) with those of our other cathedrals; and perhaps it may be thought superfluous to note, the longitudinal lines of the church lie due west and east.

[1813, *Part II.*, pp. 131-133.]

Plan of the Crypt.—The lines shown in the plan already described are here repeated in mass-like forms, properly disposed to sustain the superincumbent weight above; therefore is found a secondary kind of

nave, transepts, and choir, with their side-aisles ; and in the large circular space immediately below the dome, additional masses of piers take place, for the bearing up the pavement, which occupies so great an area within the circle ; in the centre aisle of nave, transepts, circular space and choir, a double disposure of columns and pilasters, right and left, for similar uses. The columns are principally met with in the centre of the circular space ; the over-head coverings are semicoves, and groins centred, with small foliaged flowers. The capitals to the columns are Tuscan, and those to the pilasters ditto, but simplified ; no bases. A doubt has arisen in contemplative minds, to which, either the crypt or the superstructure, the most approbation, in point of scenery and picturesque effect, is to be bestowed, without bringing the sublime part of the dome into the question. We are most disposed to give the preference to the crypt—the whole of the uprights of this basement are so appropriate and so scientifically applied to their purposes of support ; and although the place itself at present seems to be considered, in many of the divisions westward, no more than a depot for lumber and rubbish, the time may yet arrive when other thoughts may be entertained of the beauties of such a masonic piece of labour. That the original intention of decorating the walls, as now partially seen, was for rendering the spot a grand perambulatory for those who might be inclined to indulge in sepulchral meditations is evident, as we not only find the gravestone (among many others) of Sir Christopher, but rich monuments of other eminent persons. One of the monuments deserves particular mention. It has a basement, with compartments of cherubim-heads, draperies, and laurel wreaths. On the basement two kneeling figures, male and female ; the attitude of the latter is elegant and full of devotional fervour ; between them an altar with many books. An Ionic screen succeeds, with a drapery containing an inscription (nearly obliterated) ; a circular pediment, with a shield of arms, etc., costume about Queen Anne's time. Sir Christopher's memorial is on the pavement, in the last division but one in the south aisle of the choir part of this crypt. Why the great architect's remains should be placed in such a humble and obscure spot is not directly understood. It is generally surmised that the lines of the church do not exactly lie on those of the original building ; let it be whispered that, although Sir Christopher destroyed, root and branch, every vestige of its former architectural splendour, yet he, by the cross indented on his gravestone (it is supposed by many) was no great enemy to the ancient modes of divine service therein celebrated ; therefore the spot where his ashes rest is the very identical centre of the high-altar of old St. Paul's. We transcribe the epitaph :

†

“Here lieth Sir Christopher Wren, kt., the builder of this cathedral church of St. Paul, &c., who died in the year of our Lord MDCCXXIII. and of his Age XCI.”

The consequence of depositing the relics of the gallant Lord Nelson in the centre of the circular space has brought the crypt into some sort of notice, in being visited by those who wish to view his present sepulchral honours, and perhaps may become the means to give a degree of celebrity to the vaulted aisles, they exciting those sensations of admiration already hinted. . . . Directly in the centre of the circular space is the octangular disposure of columns, forming a sanctuary for the reception of the hero's tomb. A plain basement begins the design, wherein the body is reposed ; a second plain basement in continuation, on which is fixed a large unadorned sarcophagus of black marble, said to have been brought from St. George's tomb-house, Windsor, and originally intended by the great Wolsey (while alive) to receive his mortal part after death. For what purpose, then, is this piece of antiquity brought to its present situation, as not the least particle of Nelsonic dust is found therein ? . . . On the top of the sarcophagus is laid an enormous coronet and cushion : no doubt a preparatory emblem, to countenance the colossal monument proposed to be piled up overhead in the church itself. . . .

The crypt of Old St. Paul's extended from the east no farther than the length of the choir ; yet the distance was so much as to comprehend twelve divisions of columns and pointed arches. Hollar's view presents nine divisions, the four eastern ditto being portioned off into a place for the church service of the adjoining parish of St. Faith by a rich screen. From a large painting of this crypt, in possession of J. Carter, the entire twelve divisions are visible, the screen removed, and a number of persons in the costume of Charles II.'s reign are seen walking among the several aisles.

A story has been very prevalent that in the present crypt all the monuments of Old St. Paul's were preserved. About twenty years past, a deputation of gentlemen from the Society of Antiquaries, attended by J. Carter, visited the place, to investigate the truth of the assertion : not one of these memorials were to be seen. At the funeral of Lord Nelson, workmen digging up the pavement, in order to insert timbers necessary for the occasion, discovered some fragments of statues, nine in number, evidently once making out part of the old series of monumental sculptures ; they are now set up with some appearance of care in the east window of the crypt, among which is the statue of Dr. Donne (very perfect), and accompanying vase ; bust of Dean Nowell ; statues (imperfect) of Sir Thomas Heneage, knight, William Hewet, gentleman, etc., and three shields of arms. It is probable that if the whole pavement of the crypt was taken up, most, if not all, the rest of the sepulchral relics would be brought to view, such having been thrown into the rubble of the new foundation at the demolition of the old pile. Thus, to a certain extent, the above story is not without its share of credit. There are two inferior entrances (in north and south aisles) into the present crypt.

Plan of the Dome and Galleries.—The dome circular, divided into thirty-two parts by stone piers of two stories (the upper one perforated with large circles), not solely for the support of the three cones (two of brick, the third wood), they conjoining at their springing, and diverging into three distinct portions; but for the support of thirty-two frames of timber corresponding with the above stone piers, on which is laid the external cone of wood and its lead covering. This dome preparative is raised on a circular colonnade of thirty-two columns, sixteen of them being attached to eight piers, which piers are in continuation upwards to the eight great piers of the main building, in the centre of the nave, transepts and choir. On the apex of the first or inner cone, a circular gallery; on the apex of the second ditto, another circular gallery. Externally, on the entablature of the circular colonnade, a large circular balustrade gallery, and on the summit of the dome a circular gallery also. The lantern succeeds in two stories, the first octangular and the second square. Of the internal galleries of the church some are visible and others concealed. At the west end of the nave a visible gallery; a visible ditto is also constructed at the springing lines of the dome, vulgarly called the Whispering Gallery. The concealed galleries run over the side-aisles of nave, transepts, and choir, no other ways communicating with the interior of the edifice than by small apertures (now stopped up) above the arches of the several divisions thereof. The concealed galleries, however, have a connection with four most beautiful visible ditto, over the four great angular divisions of arches for the bearing up the dome itself. These concealed galleries are worked out behind the blank walls or second story externally of the north and south sides of the building, as they are west and east over side-aisles of the transepts. The concealed gallery over south aisle of nave communicates with the grand geometrical staircase and the library; ditto on the north, with the bell-turret, and a similar formed chamber to the library, for the show therein of the models of the church.

[1813, *Part II.*, pp. 237-240.]

Elevations, West Front.—Three great features preserved, in centre and side aisles; in height, first story, second ditto, and turrets. First story: double flights of steps, with pedestals and balusters; Corinthian columns as a portico, in which are doorways to centre and side aisles; mouldings enriched, frieze plain. Centre doorway square-headed, architrave, scrolls, and entablature. In this portico two tiers of decorations; first tier, niches; second ditto, five basso-relievos relating to the acts of St. Paul; arched ceiling with square compartments. Side doorways; square-headed, Corinthian columns; high enriched entablature, particularly in the frieze, where are boys issuing from foliage, flowers, etc.; above, circular-headed windows;

still higher, other basso-relievos of the acts of St. Paul. Side portions of the elevation for north and south turrets; circular-headed window in a sweeping recess compartmented; window supported by a pedestal, in its spandrel festoons of fruit and flowers. Corinthian pilasters on each side, being in continuation of the line of columns to portico. In the spaces between the capitals of pilasters on left portion, cherubim's heads, swords, trumpets, and laurel leaves; on right portion, the swords and trumpets left out, the ornaments consisting wholly of palms, fruit and flowers. Rustics to basement and grounds between pilasters. Second story: second portico of composite columns; within, centre window, having a segmented arched head, architrave, etc.; on each side ditto pilasters, niches, etc.; arched ceiling with compartments. In continuation to turrets, composite pilasters, between them windows, square-headed, with architraves and composite columns, pediments to the entablatures, etc., they standing on pedestals embellished with festoons of fruit and flowers. In spaces between the capitals of pilasters, festoons of fruit and flowers. In divisions between porch and side portions, small windows, over which basso-relievos. General entablature; pediment centrically, some mouldings enriched; in frieze fluted scrolls, in cornice modillions. In tympanum of pediment centrically, grand basso-relievo conversion of St. Paul. On pediment St. Peter and cock. St. Paul with the sword (on the apex), and St. James as a pilgrim. On the entablature St. Matthew with the angel, St. Mark with the lion, St. Luke with the ox, and St. John with the eagle. The turrets succeed in three tiers. First tier: plain basement with circular compartments; that on the south contains the clock. On this basement vases. Second tier: circular and united angular composite colonnade; mouldings in entablature enriched, frieze plain, at the angles vases. Third tier: circular lantern with plain pilasters, windows and buttress pedestals, and many vases; this tier terminates with a dome head and pineapple.

Dome.—One great circle; plain basement, on which a grand circular composite colonnade; within it, windows and pilasters. At the eight buttress piers occurring in ditto colonnade, niches, compartments, festoons of fruit and flowers. General circular entablature, entirely plain, excepting blocks in the cornice. On ditto entablature grand circular balustrade gallery. External cone succeeds supported by thirty-two plain pilasters, having blank windows or recesses between them. In general circular cornice, dentels. Covering of the external cone lead in thirty-two compartments and dividing ribs, corresponding with the preceding columns, pilasters, etc. On the summit of cone plain circular small gallery, inclosing a square lantern (with windows) canted off at the angles. Composite columns and niches and compartments in the cants. Entablature plain, which has on it a series of vases, and terminating with a sweeping

dome head, scrolls, etc. This head supports a magnificent foliated globe and cross; the latter stands north and south, that is transversely with the pile, or, in a religious sense, is placed according to the use made of this emblem of our Redeemer's sufferings in the former modes of divine worship in this country.

In the centre of the area before the west front is a grand historical and allegorical sculptural trophy. Queen Anne is standing on a circular pedestal with pilasters, supported by scrolls, on which are seated four allegorical female statues, the whole being raised on a circular flight of steps. The precise meaning of the allegory intended in these four females is not sufficiently comprehended at this day, and as the attributes borne by them have suffered much from mutilation, nothing decisive can be advanced in explanation, otherwise than to observe that the principal statue seems to appear by the ægis on the breast as England; the second, by the fleurs-de-lis on the robe, as France; third, by the harp between the hands, as Ireland; fourth, perhaps by the costume, as America; one of the feet of this statue is treading on a decapitated head, said to be a representation of that of Cromwell. Between the first two statues a guideron shield with the royal arms. The attitude of the queen is majestic and commanding; but, referring to the attending females, surely no sculptural effort has surpassed them; variety in position, and elegance in feature, drapery, etc., characterizes these four Graces of the British capital. It is remarkable this assemblage does not stand parallel either with the church itself or centrically towards Ludgate Street, where its chief attraction is directed. Some few years past an insane negro broke the noses and the hands of all these statues, in which condition they now remain. [They have since been restored.] Francis Bird was the sculptor.

South Front, from West to East.—Side portions of west front returned, with the introduction of a doorway in first story (to geometrical staircase), enriched head, no architrave, (singular), rich scrolls with cherubim-heads support open pediment, plain cornice; in tympanum of ditto three cherubim-heads, fruit and flowers. The two stories in their principal features of pilasters, windows, entablature, rustic basement, etc., in continuation from west front, are then run the whole length of this south aspect—that is, in the consistory and library, nave, transept, and choir. First story: windows take an alteration, commencing at the consistory, in showing circular heads with kneed architraves supported by ornamented scrolls and compartments; keystones of cherubim-heads. Coming to the transept is the semicircular portico; Corinthian columns raised on a semicircular terrace; on each hand piers of entrance, with rich vases of lions' heads and foliage, set on pedestals worked with cherubim-heads and fruit and flowers. Doorway into transept (square-headed), architrave, scrolls, and attached, half-

Corinthian columns; plain entablature, over which a plain pedestal with rich scrolls attached; in continuing this height, a demi pedestal, and a succession of other rich scrollwork. Double flight of steps to the porch. The choir in continuation similar to nave. At the eastern extremity of the line a plain doorway in the basement (entering to the crypt); above it, niche and compartments. In the eastern point of the choir, which is circular, pilasters and windows in continuation. The entire grounds to this story rusticated; spaces between capitals, festoons of fruit and flowers. Second story: after passing the returns where the windows are in continuation from west front, they having columns on each side, pediments, etc., the same window decorations are inserted in the run of blank wall to nave, transept, and choir; but instead of the window opening, a niche is employed, and immediately under it, in the pedestal, a small plain window is broke in, for lighting the concealed galleries to ditto portions of the edifice. In transept, centrally, a large segmented arched and kneed window, with scrolls; cherubim-head keystone, etc. The composite pilaster on each side this window is superbly decorated with fruit and flowers in the shaft, and a cherub's head in the capital. Niches and compartments attached. General entablature returned from west front to the eastern extremity of the line. From the west turrets the height of the elevations terminate with a balustrade; pedestals over the pilasters. To the entablature in centre of transept, a pediment with many breaks; in tympanum, semicircular compartment, with a basso-relievo of a phoenix rising out of the flames, emblematic of the rebuilding of the cathedral. The grounds to this story rusticated. The windows of east semicircular end of choir recessed the thickness of the wall; composite columns give the finish of the line to this circular part, supporting pedestals and prodigious attached ornamented scrolls. On the entablature and pediment of transept five statues; attributes destroyed, therefore their characters cannot be ascertained. In basso-relievos to windows of consistory are the arms of the See, books, etc.

By the introduction of the blank run of wall to second story of this front, the old method of displaying the windows of the centre aisle to ecclesiastical structures, as being one strong feature in the general whole, is here done away. This innovation certainly answers no one architectural purpose; a mere sham intent of an upper story of concealed chambers, etc., when in fact it is but a decorated wall without use or beauty. Sham decorations in great public buildings should always be avoided, they betraying in the architect a want of discernment and taste, and a kind of bankrupt's halt in his skill and invention. No one subterfuge like this of sham expedients in our ancient works.

North Front.—According to modern architectural arrangement, the lines are a repetition of those just described on south ditto, excepting that, from the nature of the ground on this side, the terrace

is dispensed with, and in the tympanum of the pediment is set up the royal arms, supported by angels of forms and attitudes the most elegant and the most chaste. The statues on the pediment, etc., vary also; but as their attributes are destroyed, no character can be assigned to them. These several statues on the summit of each front are considerably larger than the life, an augmentation from Nature's proportions absolutely necessary, in order that they may keep pace with the loftier dimensions of the edifice, and come within the ken of lineal demonstration; and to do further justice to the merits of the sculptors employed about the church, let it be maintained their performances give proofs of sculptural eminence, of a turn far superior to what we are in the habit of witnessing at the present hour.

East Front.—Comprehending the semicircle and divisions right and left; all the features discussed are in continuation, in pilasters and kneed windows to first story, and blank ditto to second story, that is, in the side divisions; in the circular portion columns take place of pilasters, and are found standing over the pilasters of first story; this disposure is a most egregious architectural oversight. Recessed windows between said columns with arched heads; scrolls in the keystones. Rustics in continuation to each story. Over centre window, as finish to the upright, a treble-disposed pedestal, sided by prodigious scrolls, full of foliage, cherubim-heads, etc. This pedestal and scrolls break in upon the balustrade, which is in return from the other fronts; in truth, this eastern part of the building is quite irreconcilable with true architecture, and wholly beneath the usual turn of design prevalent in Sir Christopher's labours. The lines of the west and east aspects of the transepts are in continuation with those of the nave and choir. It may be necessary to note that beneath the windows of first story of the side and eastern fronts in the basement are plain segmented ditto for lighting the crypt.

Finding the statue of Anne set up as the finisher of the building, surprise is entertained in not meeting with that of the founder, Charles II.

[1813, *Part II.*, pp. 341-344.]

Internal Elevations of the Cathedral—Crypt.—Piers, columns, both round and square, are without bases; capitals Tuscan, windows plain, as are the several arches of the aisles and the groins. In the piers are arched recesses; flowers in centre of groins, and much varied. In centre of semicove, at termination of the crypt eastwards, a prodigious escalop shell, an allegory not sufficiently comprehensive; perhaps the architect, according to the Acts of the Apostles, considered St. Paul as the type of Pilgrims, an escalop shell being their badge.

Entering at centre doorway into the church, two stories; first story: Corinthian pilasters fluted, both to the centre and side aisles; piers to ditto pilasters composite, they supporting the arches of the several divisions, exclusive of the first divisions north and south, which have an addition of double composite columns repeated to the entrances into consistory and morning chapel. The keystones of the arches, formed with three cherubim's heads; general entablature, mouldings enriched, frieze plain. Second story: run of pedestal plain compartments, in which, over each arch, a small perforation to concealed galleries; windows standing on this pedestal course for lighting the nave (screened from external view by the blank walls north and south, before noticed) give segmented arched heads, kneed architraves, and side-enriched scrolls. Semicircular-arched cove for ceiling, in which are bands, with double guilochi, marking each division of the nave; soffit of arches over windows, circular, and other formed compartments, and in the centre of the cove a large circular compartment intersected at the four cardinal points with books laid on foliage. This general turn of design appertains to the entire centre line of nave, choir, and transepts. Between the pilasters of the four great piers for support of the dome, large panels; over them, shields and festoons of fruit and flowers. In the side-aisles the windows are recessed in a semi-alcove, dado plain compartments, and in the cove head over the windows small octangular compartments. At the back of the four great piers are niches, with door-dressings; festoons of fruit and flowers occur in these particular parts of the piers, likewise doorways with scrolls, etc.; ceiling to these aisles covered with large circular and square compartments with shields; mouldings enriched. The idea of the work of side-aisles carried on in the consistory and morning chapel; at their west and east ends, semicircular recesses, with coved heads, enriched with diamond compartments diverging from the centre; ceiling groined, and filled with large octangular compartments.

Interior of the West End of Nave.—Composed of the principal features of a division of the nave; in the arched head over doorway, rich assemblage of sculpture, a book centrally, supported by cherubim's heads, and surmounted by a human heart, high-wrought guideron foliage attached. To this end, and first divisions of nave right and left over general entablature, galleries with rich fence iron-work. Great west window succeeds; segmented arched head; elaborate ornamented pilasters with scroll heads on each side. This window repeated in first divisions of nave, right and left. In the spandrels of the arches to ditto divisions, compartments, with rich candelabras, palms, foliage, etc. Soffit of arches of the whole interior square compartments. North and south interior ends of transepts; over the entrances two tiers of festoons of fruit and flowers; the windows, another repetition of the west ditto. The semicircular east termina-

tion of choir takes three divisions; some variation in the windows from those of the side divisions, in having semicircular arched heads, the work plain; over the heads of these windows to first story, shields and festoons of fruit and flowers; dado plain panels, excepting the string, which is in continuation from the several side-aisles of the building, and set with an enriched scroll ornament. Coved ceiling with ribs enriched to each division; partial painting and gilding at this termination, particularly evinced in the frieze of general entablature, where is a run of high pencilled foliage.

Dome (understood as comprehending the centre of the building).—Two stories: first story, eight piers, lines a continuation of those of centre portion of the church and transepts; the four arches entering to ditto portions having, in the present scene, a most noble and imposing effect; the cause is obvious, such arrangement being on the plan of all our ancient ecclesiastical structures. The four angular great piers recede into a semi-formed communication with the several side-aisles; over each arch to these receding communications, a segmented arched pediment, in which, and within the great arch of the piers, a gallery of the most happy effect. The keystones to the eight arches, which arches here support on their part the first cone of the dome, are superb; but the idea borders too much upon the pagan embellishments of Roman and Grecian architecture, in large scrolls, with naked figures, bustos, cross swords (arms of the See), foliage, etc. Spandrels plain, except we mention some painted compartments introduced, a poor expedient at any rate. Second story: one great circle, rising from the eight piers, 100 feet diameter, more or less, turning over archwise to a centre, giving the first cone; each succeeding tier of embellishments to the same running the like course, and diminishing in proportion as they approach the centre of the cone. General entablature, few of the mouldings enriched; in the frieze ornamented detached scrolls. This entablature supports a grand gallery (called the Whispering Gallery), with a rich iron fence. Dado ensues, entirely plain; string enriched. The thirty-two divisions of the dome now come internally under notice; twenty-four of which are occupied by as many windows, and the other eight constitute the grand piers at this point. Thirty-two composite pilasters give the above divisions; the windows have square heads. Dado, compartments with painted cross swords and festoons of drapery. Niches in the piers with compartments; over them compartments of fruit and flowers; spaces between capitals, painted festoons of fruit and flowers. Second general entablature, enriched; head of the cone, in its centre, a circular opening, showing through it the second or intermediate cone between the internal and external cones, lantern, etc. (lantern stopped out). The whole of the cone under illustration above second entablature is painted, the performance of Sir James Thornhill, and is drawn on the aerial perspective idea. The intent is in eight grand

divisions in a general dado, arches supported by piers with niches, etc. In dado, shields and festoons of fruit and flowers, niches compartmented, fronted by elaborate wrought vases, scroll entablature, spandrels of the arches and other parts, replete with flowers and foliage, etc. In the preparative portion of the cone for the central opening, octangular compartments with roses. In the eight grand divisions, magnificent representations of the acts of St. Paul. Strings, bases, and capitals of pilasters, entablature, festoons in piers, spandrels and compartments in preparation, gilded. Second cone, which emerges from the base or root, at the springing of the three cones, constituting the dome, rises to an altitude far above the first ditto, and turns over-head with eight windows, concealed near the apex of the external cone (these heads uniting at this point for the bearing up of the lantern), and when seen through the opening of the internal cone from below, the gaze becomes fascinating--say it is the prime scenic feature of the whole building. In the height of this cone, three tiers of circular perforations (grounds rusticated), not alone contrived to admit the necessary currents of air in order to keep the walls dry, the important guards to these conic flights of architectural enchantment, but to light and render visible the framing of the timbers bearing the external cone, and to keep them free from moisture also. In the head of the intermediate cone are cornices, compartments with fruit and flowers, scroll frieze; and to dado of the windows scallop shells, and in piers between the windows roses, etc. These embellishments are painted and gilded. The framing of the timbers for the support of the external cone is most scientific; each frame, thirty-two in number, stands on a stone abutment with a circular perforation, conjoined with the three cones at the springing lines. The frame is in three tiers or stages; three principal upright timbers rise through the said stages, with occasional struts and braces; from frame to frame successive tiers of horizontal timbers, running with the curvature of the external cone, whereon the lead covering reposes. Although the appearance of the several frames, from their seemingly complex admixture in their circuitous line round the cone, may at first view confound and astonish the beholder, yet, upon a patient examination, the nature of the carpentry becomes familiar to the eye, from its simplicity and true geometric principle, satisfying, at the same time, our minds at least, in the great security afforded to the whole composure of the dome's triumvirate conic auxiliaries. The work of the lantern is plain, and much ingenuity is demonstrated in contriving the means for admitting the curious investigator into the very centre of the ball, whereon is fixed the emblem of Christianity, the cross.

[1813, *Part II.*, pp. 442-446.]

The internal support of the ball and cross rises from the base of the lantern in seven iron perpendicular standards, inclined braces and horizontal struts in three or more tiers, all united in the centre of the ball and screwed together at the feet of the cross thereon. Here our eye (while sitting within the ball) was compelled to rest, any further insight into the nature of the support of the cross itself being altogether excluded. As one curious piece of intelligence with regard to Sir Christopher's mortuary deposit has been brought forward [*ante*, p. 85], let a second be added. His body, as we have observed, rests in the foundation; his heart is enshrined in the intersection of the perpendicular and horizontal portions of the cross, the aspiring point of all his giant labours. It may be inquired, From what authority are these two facts produced? J. C. says that his grandfather, J. Jameson, who died about the year 1780, at the advanced age of 102, was well known to Sir Christopher, was present at his funeral, and was confidently informed soon afterwards by several of the workmen at the church that such deposits did actually take place, both on the site of the ancient altar and in the cross, under the impression (not to say superstition) that, by such disposal of his relics, a lasting security would be entailed upon the whole structure. With regard to the inclosing a relic on such an altitude as the above cross, the idea is not new; some few years past (we cannot recollect where we read the account, but it is hoped that some friend will aid us in this respect), when the capstone of the spire of Salisbury Cathedral was removed to add a new one in its place, a relic of the like sort was found within its cavity, which, being construed into a "popish trifle," was instantly destroyed.

Circular Staircase ascending to the Dome.—Its commencement to a given height is capacious, easy rise, and well lighted; it then insensibly lessens in circumference, until admission is had to the galleries, at the base of the dome, both internally and externally. The ascent through the dome to the lantern then ensues, which is by flying oak stairs connected with the timber framing thereunto.

Grand Circular Staircase to the Library.—Entrances from south side of church and nave; windows plain. At the commencement of the ascent a niche, with dressings of pilasters, rich scroll heads, cornice, etc. On ditto cornice elaborate ironwork of scrolls, pyramidal terminations, foliage, etc. Steps (109) edged with rounds and fillets, their soffits panelled. Iron fence to the steps, plain scrollwork. Plain niche half-way up the ascent. Oak doorways to galleries and library, with kneed architraves and rich scrolls: entablature; plain frieze, cornice enriched.

Library.—Rich pilasters, laid with books, pens, fruit and flowers, scrolls, etc. Plain architrave chimney-piece. Entrances plain. Two tiers of book-shelves. First tier: divisions with plain piers and ex-

cessive rich foliage, cantilevers springing from ditto for the support of gallery to the second tier, which is plain work ; windows plain.

Model Room.—Work (exclusive of bookcases) similar to library. The model here exhibited as a design for a new cathedral to be erected on the site of the old church is done on a scale so large that a person, from the frame whereon it stands, may with ease introduce his head, whereby the whole interior is on view. The plan on the Roman temple cast, laid down in circular and semi-ditto arrangements ; indirect hints are, indeed, given of side-aisles, transept, choir, etc. In the elevations : west, a Corinthian portico ; south, what with the combinations of half-rounds, both protruding and receding in the plan, the lines of the uprights are broken, uncouth, and, it may be almost pronounced, barbarous. A small dome towards the west, and in the centre a prodigious disproportioned ditto. In the interior the uprights run in the same inharmonious admixture. This model, we are told, is Sir Christopher's most favourite "thought," and thus he would have raised his handiwork ; but this is an insinuation not to be listened to ; we believe it to be the thought of his employers. Fortunately we see before us his present church, another trial of skill, a masterpiece of modern architecture, which, from a thousand innate causes, all conspire to convince us that it was his own intention, his favourite, his most-beloved design. A model for a sumptuous high-altar screen with twisted columns is shown. . . .

The four angular masses of wall, giving their allotted degrees of support to the dome (as already spoken of). In that to the south-west, the stairs to the dome as above. In that to the north-west, the lord mayor's vestry, octangular ; at the angles united pilasters, with panels and capitals, composed of drapery and wreaths of laurel, in two of the cants of the octagon windows ; in the other six ditto doorways, and a plain architrave chimney-piece ; this work is in oak, extending to the springing of the cove (stucco) ; in the cove compartments with cherubim-heads, drops of fruit and flowers, a large flower in the centre. In that to the north-east, the minor canons' vestry ; circular, recessed into eight divisions, with windows, doorway and chimney-piece like the foregoing, decorations nearly the same, with an addition, in the compartments of the cove, of cross-swords and a rose in the centre of ditto ; curious square and diamond-quartered oak floor. In that to the south-east, the dean's vestry ; similar work to the minor canons'. A curious wood inlaid circular table.

Marble pavement to the whole church ; in the nave, transepts, dome-space and choir, laid down in various geometrical forms.

Accommodatory Decorations.

Consistory.—Open oak screen ; composite columns on pedestals ; in the centre, half doors, or hatch, made out in rich scrolls : above, open pediment with vases, royal arms in a guideron shield, drapery and cherubim heads. Compartmented oak-panelling round the court, with ditto fence and seats : two rich foliated chairs, etc.

Morning Chapel.—The above decorations repeated ; in shield over entrance, arms of the see ; appropriate fences and seats.

Choir.—Iron screen of approach ; rich pedestal rails, sided by detached standards full of elaborate foliage ; at their tops scrolls pediment-wise. Screen entering into choir. Four Corinthian marble columns on foliated ditto pedestals (frieze in entablature plain) supporting a tablet of marble also ; whereon is an inscription (of late setting up) in honour of Sir Christopher. Oak Corinthian pilasters, right and left of ditto columns, with compartments between them. In spaces between capitals, festoons of fruit and flowers : in the frieze cherubim heads and foliage. Pedestal parapet with foliages. Centrally the organ, its case oak ; composite pilasters on pedestals ; the capitals composed with cherubim heads and foliage. In centre of the case, angel terms, supporting ogee pediments, on which are whole-length angels with the royal arms. On entablature of pilasters, angels with trumpets supporting tabernacles with scroll and ogee pediments. Iron perforated doors entering into choir ; excessive rich foliages, whereon is laid in centre doors small circular basso-relievos of the four evangelists, and on side ditto figures of St. Peter and St. Paul. Portal under organ succeeds ; pediment doorways right and left with accompanying Corinthian pilasters : square compartmented flat ceiling ; bands run with foliage.

Entering into Choir.—Marble columns and pedestals repeated. Work of organ-case repeated also, with the addition of a chamber organ, accompanied with flying boy angels displaying a curtain. The succeeding decorations are all of oak, except the Gospel-desk, which is brasswork. Desks before stalls ; foliated pilasters and compartments. Singing boys' desks ; elegant foliage, cherubim heads, etc. Stalls divided by rich foliated pilasters, with scroll feet compartments between them. Within these pilasters, and above the stalls, a kind of box-gallery is intruded. On top of pilasters half boy angels supporting scroll brackets ; in the spaces, festoons of fruit and flowers. General cornice, enriched : a general open gallery then takes place, fronted by an embellishment of cherubim heads, guiderons and festoons of fruit and flowers. Dean's and sub-dean's stalls ; continuation of same design, with an addition to the dean's stall of boys supporting a crown. Bishop's throne ; composite columns, shafts superbly overlaid with foliage ; guideron pediment, on it a perforated circular pedestal with cherubim heads and festoons

of fruit and flowers. On the pedestal a fancy Ionic capital with a wreath of flowers, the whole surmounted by a mitre. Desk to the throne, much enriched. Lord Mayor's stall; pilasters of the general stalls in continuation, between them a rich seat, head to it, filled with corn and foliage: broken circular pediment: much foliage, fruit and flowers. Over pediment, rich tabernacle containing boy angels with the city regalia, etc. Stall for royal visitors; work, a repetition of foregoing stall, except within the pediment, where is a pelican, and over it another bird supported by a cap of honour: and in the tabernacle boy angels with palms, mitre and crosier. Gospel-desk with screen baluster-fence (brass) on a marble pedestal; the desk itself, an eagle with expanded wings raised on a vase-like shaft. (Mem. Its position so disposed that the reader of the lesson is constrained to turn his back to the altar.) Pulpit: a late piece of workmanship, in an ornamented tripod, supporting a plain circular rostrum wherein to contain the preacher (who, from the arrangement of it, is under the painful necessity of turning his back to the altar likewise). Excessive rich iron foliage doorways from side aisles (near the altar), having an infinity of small candelabra, probably intended to illumine the altar. Altar-rails; rich corresponding ironwork. Altar-table plain, with scroll feet. Attending chair of plain scroll form; velvet cushion, etc. Draw seats from front of general stalls for the superabundant part of the congregation. Velvet cushions, canopies and damask curtains to dean and bishop's stalls; ditto cushions and curtains to the mayor's and royal visitors' stalls. At the back of stalls in side-aisles are double Corinthian columns, rich doorways between them communicating to the galleries. Iron doorways to these aisles corresponding to those entering the choir already described. It may be to the purpose to observe that there are occasional rises of steps from choir-entrance to the altar-pace, a degree of elevation similar to the like sacred situations in our ancient churches.

Whoever may be inclined to draw a comparison between the external and internal decorations of St. Paul's, will easily perceive that the latter work falls infinitely short of the former, wherein is to be found a decrease, instead of an increase, of embellishments: a kind of hasty running-up of matters, in order to bring a long job to a conclusion, is but too conspicuous in numerous instances within the walls: what with the tedious hope to see completion by the architect to his own creation in a train of thirty-five years, and constant remuneration during the same long period by employers, a premature finish was evidently the consequence. Sir Christopher was verging fast on his lengthened day, as was the Dean and "Master Workman," who with him began the arduous undertaking: they each, no doubt, sighed for that hour which was to give life and choral sounds to the vaulted dome: the reigning Sovereign also was impatient to be the

first opener of the new Metropolitan pile.—They had their wish ; and from that time to the present, the sacred offices have been continued, and the structure permitted to remain free from innovation. . . .

At closing our detail of St. Paul's, and the architectural progress of this reign, it will suffice to give this summary of Sir Christopher's works, and of course all other minor labours raised under his auspices, his prime example. A marked manner, a boldness of ideas, a just distribution of parts, nothing mean, trifling, or very reprehensible ; and that the art had produced great effects in mechanical and geometrical power, numerous instances were made manifest ; inferior, it is true, to what our great forefathers had produced, but far surpassing the weak and futile exertions visible in the professional practice of the existing moment.

Prominent Features—Masonry.—Doorways with kneed architraves ; scrolls, fronted, or in profile ; pediments inclined, open, or in sweeping directions ; windows possessing the like particulars ; colonnades upon the best model ; pilasters more resorted to in the run of uprights than columns ; niches either plain in line, or accompanied with door embellishments ; rustics ; finishings of elevations with balustrades, domes, lanterns, etc. Within the fabrics ; alcoves, recesses, columns, but more amply distributed pilasters, doorways, niches, compartments, plain architrave chimney-pieces (ever of this cast), galleries, coves, groins, and domes, and lanterns in their internal aspects. Sculptures : Enriched mouldings (frieze almost universally plain), ornamented scrolls, scroll strings, guideron shields, festoons of fruit and flowers, and of drapery : palms, oak and laurel wreaths, golochis, foliage compartments, vases, escalop-shells, foliated ironwork ; and that everywhere abounding embellishment peculiar to ecclesiastical buildings, cherubim heads. Statues, and basso-relievos.

That the execution in both masonry and sculpture was carried to a high degree of excellence, we have but to consult the example of St. Paul's ; and if any of the performances may be supposed to surpass one the other, behold, in the choir, the wood carvings of foliages, fruit, flowers, cherubim heads, and lastly the angels to the organ-case ; these divine appearances (in female forms) may be justly said to soar near, very near, the summit of perfection. The sculptor in stone was Bird ; the carver in wood, Gibbons.

The Reign of James II.

[1813, *Part II.*, pp. 563-565.]

During this unfortunate monarch's sway, architecture made, at first, a faint resistance to the established mode of the former reign ; indeed, Sir Christopher Wren still continued his professional career ; and, as we have to follow him in his public works finished about this

time, where a kind of method is laid down as a clue to ascertain the affinity of meaner buildings thereto, we have no hesitation in directing our course to such specimens.

1685. About this period, St. James's Church, Piccadilly, was erected under the patronage of Thomas Lord Jermin; hence the adjoining street bearing his name, it may reasonably be concluded, was formed: most of the houses are yet in being, though their fronts and interiors have submitted to so many periodical alterations, that but partial adducements can be made. At the east extremity of the street are some examples coming under the denomination of a first class. Kitchen, parlour, one pair and two pair stories. The parlour and finish of the upright, modern alterations; the other stories, plain openings for windows (two in breadth); general simple cornice of the Tuscan cast. Material: brick; cornice and quoins red brick, the grounds of a lighter hue. Interior: wood plain panelling, plain cornice, plain architrave chimney-piece, and mere boarding for a fence to the staircase. In a house the corner of Wells Street, nearly opposite the south side of the church (once, as it is reported, the habitation of Nell Gwyn; if so, it must have been in the decline of her elevated state), known at present by the sign of St. George and the Dragon, are wood finishings of a second degree; balusters to staircase, and in a one-pair room wood panelling with mouldings, Doric cornice, and ditto architrave chimney-piece. External aspect of the house altered to a modern warehouse appearance. House on north side of the street; five stories, three windows in width, plain openings; general Ionic cornice with plain blocks or modillions; one or two mouldings enriched. Material: brick, variegated as usual. Among the dispersed doorways in the street (of wood) all of the scroll cast, the following specimen is selected. Architrave, side pilasters, and caps supporting scrolls fronted with a leaf in foliage; frieze plain, excepting a central perpendicular tablet placed therein: cornice of many mouldings.

Ruminating on the events of this reign, we are naturally led to a street then erected, and named after the ill-fated Duke of Monmouth, in which is still much work of the turn above shown: one house, in particular, has a general block cornice, and a high, dripping-eaves roof, with dormer windows (rest of the houses altered to modern roofing). As the houses were generally intended for shop-keepers, a plain open ground room, with dripping-eaves covering, is visible in many places; a remaining feature of the once prevailing turn of all places for sale, from the highest dealer in precious articles of manufacture, down to the lowest vendor of small wares.

Soho Square dates its origin from this period, where the aforesaid misguided duke resided. In the centre of the square is a noble elevation of masonry and sculpture, in a whole-length statue of Charles II. in costumic armour, standing on a pedestal bearing the

royal arms, surrounded by fountain-basins (once playing), and allegoric statues. The attitude of the king is heroic. The setting-up of this assemblage may at once be attributed to the duke, as a mark of respect to his august father. We grieve to observe that this performance is utterly neglected, and has been cruelly mutilated. On the south side of the square stood the duke's house, now demolished; all the other erections have either shared the same lot, or changed their aspects; as no external marks of original decorations exist, if we except that on the east corner of Dean Street, where are pilasters with an entablature of the Doric intent; dentils in the cornice. In Queen Street, at back of the square (south), are vestiges, more immediately in the key-bricks to the windows, making a triple association of such wedge-like forms, each capped with a fillet and a hollow moulding.

Exploring this vast Metropolis for subjects to carry on our architectural series, our observations are directed to Crane Court, Fleet Street. Although the site is obscure, there is a manifest studied arrangement of the houses, regular in plan, and grand in their elevations; indeed, of that peculiar frame, that most surely the indefatigable Sir Christopher must have been consulted, and his aid given, on the occasion. Within the principal house at the north end of the court (once used by the Royal Society, incorporated in the reign of Charles II.), is the date 1670. It might be inferred that such precise point of time alluded to the completion of the court; this fact, however, is to be doubted, from the strong marks of style which determine the work to be of James's day. We are inclined to suppose that its commencement was with Charles, and its completion with James; fifteen years passed between the two events.

It must be premised, that the elevations have been much altered, and in some instances to a vulgar warehouse level. The truth is, this *secluded* spot is in a manner deserted; modern habits of life turning upon a scale of elegance, seek for other regions, and unconfined, of a resort more fashionable, and in the world. The remains are thus demonstrated: kitchens, parlours, one pair, two pair, and dormers. West and east sides of the court; rises of semicircular steps, centrally, doorways, and one pair windows; windows on each side; strings to each story; doorways modernized; general cornice destroyed. The central windows to first story pedimented and semicircular ditto alternately. Their decorations consist of a plain kneed architrave, verging at the base-line into the general string of this story; plain key-brick and cap; pediment cornice of many mouldings. Material: brick. The house of the Royal Society (now the Scots Corporation), at the north end of the court, stands in a higher degree of decoration; square rise of steps; doorway (wood), architrave, at corners scrolls, frieze plain, block cornice, mouldings enriched. One pair, central window on a pedestal, architrave, side

scrolls, entablature, frieze plan, with panelled tablet; plain strings to each story; windows on each side plain lines, with key-bricks breaking into ditto strings. Second story, kneed architrave window centrally, side windows plain, with ditto key-bricks; general cornice destroyed; rest of the upright modernized. Material: brick.

In the interior of the side-houses much of the finishings are left; baluster staircases, wainscot panelled, with many mouldings, cornices, and architrave chimney-pieces; nothing else remarkable. The end house seems to have submitted to modern alterations, but in the one pair are superb decorations, consisting chiefly in the ceilings; staircase, double balusters, architraves to doorways and windows, panels of many mouldings, and the architrave chimney-pieces. One of the ceilings exhibits large oval (central) and corner-wise compartments, the latter divided by large flowers and wreaths, mouldings highly enriched with flowers, leaves, and ribbons. The oval compartment plain (designed, no doubt, for a painting), the other compartments filled with foliage, among which is the aforesaid date, 1670. These enrichments, done in stucco, are bold, beautifully displayed, and of the fullest relief; indeed, it need only be observed that they are masterly and majestic Wrenéan performances.

Middle Temple Gateway, Fleet Street.

‘SVRREXIT IMPENS. SOC. M. TEMPLI, MDCLXXXIV.’ From this inscription on the gate it appears to have been a re-creation on the demolition of an older one. James was proclaimed February, 1685; the date 1684 in the inscription alludes to the commencement of the work, but the finishing thereof could not have been effected until this monarch had entered on his reign. From the contour of the elevation it must be attributed to the Wrenéan school, perhaps the design of the master himself. Basement, above it three stories of chambers; to the basement a central entrance, square-headed (uncommon), for carriages; right and left entrances with semicircular heads, for foot passengers (these latter entrances now converted into shops, etc.); face of the basement rusticated. From the basement to the top of third story rise Ionic pilasters, four in number; between them three divisions of windows, each window having an architrave; between first and second stories a string, on which is indented the above inscription. Right and left quoins are rusticated. The two outer windows of first story broke down into a balcony, each supported by scroll cantilevers. These balconies, it is believed, are innovations in the work of a later day. The general entablature, which has a pediment run with proper blockings in the cornice, frieze plain. In the tympanum of pediment a circular window with an architrave laid in fruit and flowers. On the keystone of centre entrance is sculptured the armorial device of the Temple, the Lamb bearing the cross; under it the date 1684 repeated. Material: stone, excepting the

grounds between the pilasters, and in the pediment, which are of brick. Notwithstanding the direct purpose of this building was for carriage and footways into the Temple, as the basement sufficiently demonstrates, the whole of the lines over it present the features of a town residence, and of a higher class than we have produced in this reign, wherein the progressive subjects about to be brought forward rise on a scale of great magnificence as well as novelty. Of the internal part of the gate, as far as the first story exemplifies, very inferior fitting-up appears; the whole floor is partitioned off into a small staircase, a kind of ante-room, a sitting ditto, and a sleeping ditto, plain wainscoting, with few mouldings, plain architaved doorways, and plain general cornice; ceiling plain, chimney-piece modern. In this part of the survey we felt much disappointed, having expected from the external appearance many decorations within.

[1814, *Part I.*, pp. 139-142.]

College of Physicians, Warwick Lane.

Begun to be erected at the latter end of Charles II.'s reign, and finished in that of James II. Sir Christopher Wren, architect.

Ground Plan.—Entrance from the east, in Warwick Lane; spacious saloon, octagon externally, internally a circle; the entrance occupies one cant of the octagon, two ditto north and south, doorways to porter's lodge, theatre, etc.; the other three cants westwards, open arches for the pass into a large square court; north and south sides of ditto court, ranges of apartments with central entrances; west side of ditto court, principal apartments; central entrance into hall, on the right the library; and on the left great staircase.

Second, or Principal Floor.—Over entrance, saloon; the theatre, which, notwithstanding its external form, is octangular; the internal lines are turned with sixteen cants; six ranges of seats in line with ditto cants for the accommodation of the college; under the seats near the wall is a communication to them. On north and south sides of court, apartments. On west side ditto, great staircase, grand committee and censors' rooms. These arrangements are judiciously laid out, and on a scale grand and imposing.

Elevations.—Entrance, Warwick Lane; designed as a pavilion, in two stories. First story: archway with large hollow by way of architrave, keystone plain, supporting an Ionic capital; from its volutes depend festoons of fruit and flowers; double three-quarter Ionic columns right and left standing on plain pedestals; entablature with pediment, plain grounds right and left in continuation, with rustic quoins; over these grounds a balustrade. Second story takes the clear octagon; each cant two tiers of windows (architraves without mouldings), first tier square, second, circular: between the windows festoons of drapery. Near the angles of the octagon

Corinthian pilasters on pedestals, entablature plain. To accommodate said circular windows the architrave of entablature turns round their upper halves with a human-head keystone. A dome wise roof takes place topped with a pyramidal lantern, each continuing the eight octangular cants; the lower half of lantern one entire window—this lantern terminates with a vase-neck sustaining a gilded ball.* Material: stone. It may be noted that right and left of this elevation are a kind of attendant square turrets of brick, with plain compartments, block-cornice, etc., but they have (on the right) been partly demolished, and modernized with common windows broke into the compartments. Iron gate to archway, rich with foliage in its head, centred with a shield of the college arms, a hand feeling the pulse of another hand.

Saloon.—Although circular, is marked into eight divisions by Ionic pilasters, one opens from the entrance, three ditto into the court, the other four recessed, with square doorways, over them circular recesses; the architraves to each without mouldings; general cornice, one moulding enriched; ceiling flat and unadorned.

Front of this entrance elevation towards the court, varies from that next the lane, principally in the first story, which, in the three cants of the octagon exposed to view, have the arches from the saloon, no architrave; Ionic pilasters at the angles. Second story: centre, a niche (in room of window) containing the statue of Sir John Cutler, Kt., in proper costume. We read that, Sir John promising to become a great benefactor to the college, the members thereof, relying on such promise, set up this statue; yet he never fulfilled his word. Be this as it may, the sculpture keeps its situation—a presumptive proof that the knight was no recreant, but a true man, and actually erected this entrance-pavilion. Under niche and side windows, a pedestal course; on the part below niche, rich guideron shield with the arms of Cutler; below the windows, palm branches enclosing the united initials J. C.

Side Elevations in Court.—Three stories of windows, having kneed architraves without mouldings; plain Doric pilaster doorways centrically; plain strings between each story; some vestiges of a general cornice with rich scroll-blockings. The present finish, in the greater part, a modern common parapet. Material: stone and brick.

Principal Elevation in the Court.—West: two stories, marked into seven divisions by pilasters; four centre ditto breaking forward in a small degree. First story: Ionic pilasters, kneed architrave doorway in the centre, with a perpendicular tablet; two tiers of square windows in the other divisions, and between them festoons of fruit and flowers; entablature plain. Second story: centrically a niche, supported by a horizontal tablet with inscription, Charles II. in the niche, the statue of the monarch in Roman costume, a

* See Dr. Garth's "Dispensary."

sculpture of the most consummate workmanship, the attitude full of grace and animation. Many scrolls are attached to the niche with high-wrought accompaniments of fruit and flowers. The pilasters on this story Corinthian, the windows semicircular-headed, with plain architraves and scroll keystones; entablature plain, except modillions in the cornice; a pediment, in tympanum, guideron shield with the royal arms surmounted by a crown. The figure of a cock is on the roof, symbolical at least, if not to point out the wind; the fact is, it is some modern common-place setting-up, without an eye to architectural design, or to the character of the building itself. Material: stone.

Hall.—Plain panel work in general. The strings show, however, at their extremities scrolls with foliage; taking the doorways individually they are exceedingly embellished; kneed architraves with scrolls, much foliage in the plat-bands, and the mouldings fully enriched; the doorway to library has a certain open pediment, enclosing a busto: architrave chimney-piece, ceiling unadorned.

Library.—In two portions of apartments; in the first portion two tiers of book-shelves, a gallery between them, stairs leading to ditto gallery, the fence to which gallery consists of detached small Corinthian columns, hand-rail plain; in frieze to doorways, shields, fruits, and flowers; architrave chimney-piece, in compartment over it a rich display of shield, fruits, and flowers. In second portion, grand circular-headed window, gallery in continuation, the two tiers of bookshelves being repeated; rich scroll cantilevers for the support of the galleries, and to this latter portion of them the fence is given in small detached terms of human figures rising from draperies, fruit, and flowers; handrail highly foliated: general ceiling unadorned. The number of books in this library is very great: many chairs of the first furnishing, and a most uncommon movable reading-desk, contrived on a principle (not familiar at this day) as curious as it is useful.

Great Staircase.—Well lighted; form square; rise of steps gradual and capacious; the balusters and intervening stands, pedestal-wise, are enriched, more particularly the balusters, which show flutes, guiderons, and foliage. There is a visible degree of quantity in the carpentry, so much so, that a century has preserved them unimpaired, to put to the blush the wirespun, weak-appeared defences of ascent to the scenes of civil grandeur of the present day.

Second, or Principal Floor.—Grand committee-room; an oblong of great dimensions; on west side five windows; in their piers, two architrave chimney-pieces, and double Corinthian pilasters; compartments between them. On side opposite windows, seven divisions with double Corinthian pilasters and compartments; general dado gives pedestals to the pilasters, and in space between the capitals, festoons of fruit and flowers. General entablature; mouldings

enriched, in the frieze, leaves, fruit, and flowers bound with ribbons. A general cove, preparative to the ceiling, filled with a repetition of guideron shields. Ceiling flat, in three parts, divided by architrave bands; large circular compartment in centre division, and in the other two divisions, oval compartments accompanied with smaller ditto running in sweep with them. The field, or ground of the three principal compartments, unadorned (left so for paintings), the other lines replete with the most elaborate foliages; the mouldings profusely enriched.

Censors' Room (square form).—A continuation of same embellishments as in the preceding room, in windows, architrave chimney-piece, double Corinthian pilasters, dado, panels, cove and ceiling, which latter decoration has centrically an unadorned field as before: the accompanying lines are likewise set in full enrichments. In this room is a doorway passing into a gallery communicating through the range on north side of court to the theatre. In the above noble rooms are many chairs and an oval table with baluster feet of the first finishing: fine bustos of the eminent members of the college are disposed in decoration—among them one of Dr. Mead, of a superior degree of sculpture, the artist Roubiliac. Also a numerous collection of portraits, Henry VIII., Wolsey, and various great personages who have ennobled the college by their learning and professional abilities. These paintings are disposed against the several compartments in the rooms. Among these performances is a remarkably fine copy from Holbein (by Miller) of Dr. Linacre. A shield, with rich foliage, of the royal arms, Charles II. is displayed against the compartments.

Theatre (over entrance saloon).—Eight of the sixteen cants forming the encompassing line of this room have circular windows, the other cants give arched head recesses. General cornice plain; dome head ensues entirely unadorned; second general cornice having a rich foliage in one of the mouldings; the lantern, with its eight-canted formed window terminates this interior. From the floor rise six tiers of seats with panelled backs, among which are the reader's and president's seats, which last accommodation is devised with Doric pilasters, entablature, and a central panel. This arrangement of seats runs with the several cants of wall.

The decorative work covering the walls of the several interiors, oak; ceilings stucco.

After expressing every satisfaction at the air of grandeur diffused in this pile, more immediately in the committee and censors' rooms, which are certainly of a higher finish than we have witnessed in the civil architecture of Sir Christopher—perhaps his most elaborate performance—it becomes necessary to state that but few innovations have taken place, and they are to be met with in the modern parapets on north and south sides of the court, plastering the west side of ditto, and painting white the hall and staircase. . . .

[1814, *Part I.*, pp. 245-247.]

St. James's Church, Piccadilly.

Surveyed March, 1814. Sir Christopher Wren, architect. Erected 1685, under the patronage of Thomas Lord Jermin [see *ante*, p. 100], and, as a compliment to King James, was dedicated to the saint of that name. The edifice is capacious, partakes of all the relative proportions in regard to plan and elevations; preserves the religious arrangement in entrances west, north, and south, and altar-end due east. . . .

Plan.—An oblong of five divisions, made by piers, windows, etc. West, a tower, with three entrances combined; north and south entrances, centre and side aisles, and altar at the east end.

West Front.—Tower central, and divisions right and left, making out the width of the building. The tower in four stories, divided by strings, and capped with a plain cornice. First story: circular-headed doorway, Tuscan pilasters, plain architrave and keystone, topped with a second ditto of rich work. Second story: window with kneed architrave and arched head, plain keystone. Third story: circular window, plain architrave. Fourth story: window with plain pilasters, arched head, balustrade parapet. In succession rises a plain pedestal for clock dial, and preparatory, by being splayed at the upper part of the angles, to the support of the spire, which spire commences with a second pedestal of an octangular form, and perforated into eight small arched openings; at the base of spire (octangular), scrolls; appropriate vane. The height of the whole is of a desired dimension, so much so that our surprise was excited to see, some forty years past, a man, by a dexterous exertion of his arm, throw a switch over the immediate point of the vane. This missive artist was then in the common practice of thus exhibiting his talent here, and at other lofty structures. The decorations of the tower repeated on its sides north and south; and in the divisions right and left, inferior entrances, and over them large oval windows; rustic quoins.

North Front.—Two stories of windows in five divisions. First story: doorway in centre with arched head, and side-grounds rusticated; square kneed architrave windows with segmented arched heads, plain keystone, plain string. Second story: lofty kneed architrave windows, arched heads, scroll keystones; centre ditto cherub's head. General cornice with Corinthian modillions, and detached lions' heads in upper mouldings; dripping-eaves roof; rustic quoins.

South Front.—Similar to the north ditto, excepting the door of entrance, which is on a grand scale, square, opening with an architrave enclosing a tablet, supported by cherubim's heads; on each side compartments and scrolls. Ionic columns in continuation right

and left; entablature; in its frieze festoons of fruit and flowers, between them half-moons and stars; these devices, so introduced, are not well understood.

East Front.—In three divisions; centre ditto: two Venetian windows in the height; lower window, Corinthian columns and pilasters, square head, entablature plain; upper window, composite columns and pilasters, arched head, modillions in the cornice. Divisions right and left: large oval windows. General cornice from side fronts run into a pediment, agreeably to the pitch of the roof at this point; rustic quoins.

Materials.—Walls, brick; dressings, stone; clock pedestals and spire, wood.

Innovations.—1804, when this church was “repaired and beautified.” Three entrances in first story of tower stopped up; oval windows, west and east fronts, stopped up; doorway, north, destroyed, and the opening filled up. General cornice destroyed, and a plain string and common brick parapet substituted; the termination of east elevation modernized in like manner. Communication into church at west end done in the common mode of occasional covered avenues to houses on rout nights, and assembly rooms. There were stone piers with niches for entrance on the north side of the cemetery, but destroyed, and plain piers set up in lieu thereof.

In the cemetery has been raised a long room (tea-garden fashion), 1812, but for what purpose we are not prepared to say.

Interior.—Spacious and grand. The three entrances under the tower formed a kind of vestibule; they are now pewed into a reading-room for burial service (not in use). Centre and side-aisles in five divisions, the latter aisles portioned off by Doric piers for support of galleries over them, which galleries sweep round at west end; the entablature to the galleries has three members enriched. Corinthian columns rise on the above piers, their entablature plain, and confined to their uprights, and run back to the windows (lines of several windows run with a plain edge); arches spring from the columns for the divisions; no architraves; arched or waggon-head ceiling, running from west to east with compartments; first tier of ditto contains festoons of drapery, and of fruit and flowers alternately; second tier plain; third tier centred with large roses. At the west end of the church the organ, on which is inscribed, “This organ was the gift of her most excellent Majesty Queen Mary, A.D. 1691.” Work of the organ-case rather plain, though accompanied with large statues of angels and angel-children.

We are induced to believe that the case of this organ, not alone from its irrelevant design to the surrounding objects, but from the existing politics of the period, was not set up by Sir Christopher. . . .

The gallery belonging to the organ is plain, and sustained by Doric columns. East end of the church in three tiers; first tier,

altar-screen, lines in continuation from work of the side galleries, with the addition of compartments for the Belief, Ten Commandments, and the Lord's Prayer. Most exuberant and richly-carved festoons, in alto-relievo, of fruit and flowers, etc., fill the centre space of the screen, when, directly over the altar-table, is a pelican feeding her young, crowned by a most superlative and beautiful combination of foliage, among which are two doves with olive-branches. . . . The altar-fence is of white marble, and filled with elaborate foliage. Second and third tiers, repetition of the two Venetian windows as described in the east front. Font: white marble, and of a circular form; a curious intention of the kind—the stem or support of the basin is the tree of good and evil; Adam and Eve are receiving the forbidden fruit from the serpent, which is wound round the body of the tree. On the basin three basso-relievos; first, Noah's Ark; second, St. John baptizing our Lord; third, Philip baptizing the eunuch. This font had a rich canopy of wood, whereon were drops of fruit and flowers, borne up by a suspended angel and cherubim's heads. The canopy destroyed, and the font is now nearly hid by pews. The font, with the carvings at the altar, was the work of Gibbons, a celebrated artist of the seventeenth century.

There are many mural ornaments disposed about the church. The pews, reading-desk, and pulpit, new (1804), the originals having been destroyed; and, remarkable to relate, considering the present prevailing method of placing the pulpit directly before the altar, such decoration, in the present instance, is disposed in its appropriate situation on the south side of the centre aisle. All the original woodwork has been painted, either white or oak hues; two chimney-pieces have also been placed, one on each side of the altar. In regard to the new work here cited, not the least regard has been paid to the first decorations of the interior, but a marked intent, either to show the present surveyors' improvements as done in a better style, or to evince an economical restriction in the needful supply in such case made and provided. For instance, the reading-desk a plain fence or box, and the pulpit a plain term-supported box also; each deficient in requisite adornment, by device, or symbolical allusion. The square Corinthian pillar for support of the sounding-board, it is conjectured, is a part of Sir Christopher's pulpit.

Upon the whole, carrying our attention back to the original lines of the interior, there are many elevated ideas conspicuous, nothing too lavish, nothing too plain; every object is appropriate and useful, even such as the mode of church service demands.

Interior of the Vestry-room.—Two windows each end, circular-headed westwards, and square ditto eastwards. On this latter point, an architrave, chimney-piece, and attendant chimney framed

glass, enriched and gilt; above it a large carving of the royal arms (James II.) in full relief, with the royal supporters, crest, and surrounding foliage. In truth, nothing can more determine the decorative manner of the day than this eastern end; it may be called a real curiosity both in fact and style. Here is a series of the portraits of the dignified guardians of St. James's Church: Tenison, Wake, Trimmell, Clarke, Tyrwhitt, Secker, Nicols, Moss, and Parker. . . .

[1814, *Part I.*, pp. 457-459.]

Mansion of Sir George Whitmore (Mayor of London, 1631), at Hoxton; surveyed in May, 1814.

The northern portions of the building appear to have been erected in the style of Elizabeth's reign. By some internal embellishments, a fitting-up was gone through in Charles I.'s reign. In the south front the features take the mode above hinted; as an example of alterations undertaken soon after "1683, a time in which Hoxton itself began to increase in buildings."

South Front (General plan of the mansion upon a square or principal entrance).—Five divisions, made by double Doric pilasters; three stories, in basement, parlour, and chief floor. The pilasters stand on plain pedestals; detached pieces of architrave rise on each capital supporting plain double scroll blocks, breaking into the general line of cornice. In the centre division: flight of steps to the door of entrance (door modernized), windows for each story. On the general cornice, an amazing high dripping-eaves roof, with two stories of dormer windows, standing regularly over the windows below; clusters of chimneys in breaks. Materials: walls, brick; plinths and capitals, stone; cornice, wood.

From the circumscribed manner in which we were permitted to view the interior, we could merely discover that the hall has been of late partitioned into a passage central and adjoining rooms; the grand staircase remains in part, which in the divisions of its fence has a succession of guideron work, with festoons of fruit and flowers; windows and doors with the plain architrave devoid of mouldings, chimney-pieces modernized. One of the ceilings elaborate stucco, of compartments in square, oblong, and octangular forms; the dividing bands full of minute and delicate foliages. Mem.: The above south front appears copied from the wings of the grand front of "Du Chateau de Rincy," France (see Silvestre's view).

Montague House (British Museum),

Great Russell Street, Bloomsbury. Built by John, first Duke of Montague, favourite of Charles II., twice ambassador at the court of

Lewis XIV. ; in disgrace with James II. ; honoured by William and Anne. Surveyed in May, 1814.

It appears that the duke expended the greater part of his income in erecting this pile after the French taste, in which were engaged French architects, painters, etc., to design and embellish the same. We are told "the architecture was conducted by Mons. Pouget, 1678," but nothing occurs as to the period when brought to a conclusion ; yet, from the various combination of features pervading the whole mass, we are induced to give its main point of execution towards the close of James's reign.

This house has more the aspect of a palace for the abode of a prince than that of a subject ; and in looking over Silvestre's view, a similitude is seen to Chasteau de Breues, Chasteau de Colummiers, the Thuilleries, Chasteau de Richelieu, La Maison de Sceaux, Chasteau de Versailles, etc., in which are external dead-walls or façades, lodges with carriage entrance, large court or courts, colonnades, offices in wings, grand mass in line for state-apartments, in a centre, with continuations and projecting masses at each extremity of ditto line. Large and rich doorways and windows, rustic quoins (no vertical joints), deep entablatures, extreme lofty roofs in pyramidal, convex or concave, and domewise sweeps, containing one or more stories of dormer windows, chimneys in breaks, etc. From these decisive features it will be seen, by the following description of Montague House, how far his grace permitted French design to bear sway thereon.

General Plan.—The site of the entire premises is nearly upon a square, 215 feet west to east, 237 feet south to north, comprising a dead wall or façade ; colonnade, court, wings right and left for offices, and in centre state-apartments. Façade : south, in centre, gate of entrance, with lodges on each side ; colonnade, fronting the court ; at each extremity, doors to offices—the offices on west side of court of the better cast, with a central entrance to the apartments ; ditto on east side of court for stables, etc., with a central entrance to out-yards for menial employés. Central state-rooms : the mass divided in two lines ; line towards the court, principal entrance central to hall, grand stairs, and two state-rooms. Inferior entrances : right and left, to private stairs, rooms, etc. Line towards the garden : north, saloon central ; right and left, three state-rooms ; the whole several arrangements in communication one with the other, giving that *coup d'œil* in perspective diminution, so characteristic of interiors of this date. Second or grand story : laid out in the same disposure, excepting the portion over the hall, which is a vestibule. Flights of steps to entrances of first story.

Elevations.—Façade : centrally the gate of entrance, circular-headed, with an exceeding large architrave, the hollow in which, at its rise, has a seat, right and left ; keystone, lion's head and shield,

the doors in three divisions of panels ; on each side ditto, architrave, double Ionic columns, festoons of drapery from the volutes ; entablature breaks over columns, and gives a pediment ; in tympanum, circular recess, now filled up. In succession, a long line, right and left, in six large compartments each, and, at the extremities of line, breaks with two stories of windows (some of them filled up), with rustic quoins : a general entablature ; parapet over the compartments with breaks supporting vase and panels (vases destroyed). Above centre-entrance, an octangular lantern, angulated with scrolls, circular-headed windows, an entablature with blockings, and an ogee sweeping dome, containing circular openings. The roof to the breaks of the extremities of the line, concave sweeps ; each roof and the dome topped with balls. Chimneys to breaks, pilaster-wise ; and ditto, to lodges in centre, pyramidal. Materials : walls, brick ; dressing to entrance, stone ; lantern, wood.

Colonnade.—In the centre, a repetition of the double Ionic entrance externally, but no architrave to the arched opening, lantern, etc. ; rest of the line, in single Ionic columns ; in the receding wall, recesses niche-wise, and compartments. Doors at each extremity, with Ionic pilasters fluted, etc. Material : stone.

Wing for Offices on east side of Court.—Nearly in the centre, an Ionic gateway with pediment in continuation with work to colonnade ; the architrave to arched head springs from pilasters, scroll keystone. On the left, steps to central state-rooms ; the offices on each side gateway rise in a basement, one pair, and dormer stories ; the several windows have the plain architrave, devoid of mouldings, string between them, and a general block cornice. West wing, similar. Materials : brick walls, stone dressings.

Central State-rooms, South Front.—In four great parts : a centre, sides in continuation, and end portions ; the height, has the basement, hall floor, principal floor, and dormer ditto ; strings course between the three first stories ; general entablature, filled with detached rich scrolls, mouldings plain, the several quoins rusticated, but without vertical joints. Centre doorway to hall : plain architrave, rich side-scrolls and grounds, most elaborate frieze ; in its centre a wreath of fruit and flowers inclosing the initial "M" richly ornamented ; rest of frieze made out in foliage, oak-leaves, etc. ; plain cornice. The doors rich in panels, wherein are Roman shields and trophies ; a cross torus of oak-leaves, also. Inferior entrances have glazed panels, cross torus with oak-leaves ; windows to basement, oval, the two stories in succession have lofty and fine-proportioned windows, the architraves to each plain without mouldings. The roof exceeding lofty in two cants, centre portion dome-wise, with rustic quoins, end ditto pyramidal ; dormer windows, pedimented. At the springing of roof to centre portion, breaks and pilasters ; on the breaks, tradition informs us, were at first statues ; also, on the apex

of the dome were breaks and balusters ; on the breaks, urns. Chimneys, pilasters combined.

Side-fronts (west and east) of State-rooms.—Windows in return, five in each story, from south front ; quoins, strings, entablature, roof, etc., in continuation.

Central State-rooms, north front.—In four great parts, as on south ditto ; decorations repeated likewise, with the exception of the side inferior entrances ; basement windows worked in oblongs, and in lieu of balusters to springing of dome part of the roof, three oval windows ; the breaks at this point supported urns : they are now, four in number, deposited in an out-yard adjoining. It is evident some late reparations have taken place about said oval windows, as there appears much incongruous finishing in the lines thereof ; but such innovations are of little moment when it is considered that the whole assemblage of buildings retain, at this hour, nearly all their first details as brought to completion under the suggestions of the noble founder, unadulterated, and serving as a school for such a precise mode of architecture.

The flights of steps to the centre doorway are varied from those to south front, in giving a commixture of five ascents, fronted by compartments ; the defence, or iron railing, consists of scroll foliage, ball standards, etc. The doorway itself is nearly similar to the south ditto, including the initial "M." The doors are glazed, and fronted by a curious open scroll ; foliaged iron screen, by way of security to the entrance. Materials to the several fronts of these state-rooms, brick walls, stone decorations.

[1814, *Part I.*, pp. 557-560.]

Interior.—The basement ; well prepared for the support of the superstructure, by ranges of apartments north and south conformable to those above, with the addition of a central passage between them, running from west to east, partially groined, and in other parts turned with an arched head. The chimney-pieces are plain, and give a finish in practice about 1760 ;* of course a later work than the other decorations of the mansion : panelled wainscot, general cornices, architrave doorways and windows.

Hall Floor (South line).—Hall ; Ionic pilasters, grounds rusticated (painted) ; on right, doorway to room 1. In front, central entrance to saloon (north) ; on the left, double archways to grand stairs, with rich foliaged iron gates. Entablature, no enrichments. Over doorways basso-relievos of female heads, and palm branches ; bustos of ditto on corbels ; ceiling flat, and painted with clouds (modern).

Room 1.—Plain architrave marble chimney-piece ; plain architrave to doorways and windows ; green flock ornamented paper covering

* Probably when the house was converted to its present purpose.

the walls. It may be noted that this kind of hangings for rooms superseded oak panelling, tapestry, etc., assuredly of a French idea and manufacture; and continued in fashion until 1760, when plastered walls, plain or enriched, took the lead; at this time a similar flock is once more in use. To avoid prolixity as much as possible in the detail of parts, let it be understood that these plain chimney-pieces, ditto doorways and windows, with the green flock papering, are general in all the rooms; therefore they need not again be particularized. General cornice plain: ceiling coved and painted: subject, an assemblage of the pagan gods and goddesses, Jupiter, Juno, Apollo; a female is *playing on a violoncello*, boys with *music books*, singing and *beating time*.

Room 2.—Chimney-piece; plain general cornice; ceiling coved and painted: subject, Venus addressing Jupiter; Mars, Hercules, nymphs, etc.

Room 3 (East).—Chimney-piece; general entablature, mouldings enriched; in frieze, foliage gilded: this entablature continued to a set of book-shelves, apparently original of the kind; ceiling flat.

Room 4 (North line).—Chimney-piece, with addition of sub-architrave frieze and cornice (wood); early instance of the bringing forward such an accompaniment, since continued with unceasing variety in design until the present day, making one entire combination in decorative show; sub-architrave, scroll-creepers; blockings to frieze, Ionic caps; frieze plain, tablet, festoon of flowers, cornice plain; general cornice; much foliage in a large hollow thereof; ceiling flat.

Room 5.—Chimney-piece; accompaniment, foliage frieze, tablet, oak wreath, enriched cornice: general entablature, foliage frieze, cornice enriched; ceiling flat.

Room 6.—Chimney-piece; accompaniment, frieze round, and plain blockings with roses, plain cornice: general entablature; plain architrave, foliated frieze, and enriched cornice; ceiling flat.

Saloon.—Chimney-piece; general cornice, mouldings enriched; ceiling flat.

Room 7.—Chimney-piece; accompaniment, foliage frieze, and enriched cornice: general entablature; plain architrave, foliated frieze, and enriched cornice; coved ceiling.

Room 8.—Chimney-piece; accompaniment, frieze plain, foliated scroll blockings, and enriched cornice: general entablature; enriched architrave and cornice, frieze foliated: coved ceiling.

Room 9.—Chimney-piece; general entablature, plain architrave, rich leaf frieze, and enriched cornice: coved ceiling.

Room 10 (West).—Chimney-piece; accompaniment, golochi frieze, and enriched cornice; general cornice, enriched: coved ceiling.

It will now be perceived that the majority of the several friezes are filled with ornaments, a circumstance in the previous buildings

erected in the seventeenth century nearly overlooked; for be it recollected that, although the entablature in the architrave and cornice partook of the highest finishing, the frieze was usually left unadorned.

Grand Stairs.—Two flights of steps and two landings, the tread easy and capacious, rich iron scroll fence: height of this portion of interior is in two stories. Soffit of second flight of steps and landings painted in compartments and roses; the whole of the walls and ceiling (coved) are painted. On first story, basso-relievos of Roman battles, trophies, and bacchanalian revels. Upper story; north side, Ionic columns, grounds divided into large compartments, with subject of Diana and Acteon; doorways with balusters and curtains in scenery. West side, continuation of columns and large compartments, with architectural and garden scenery. South side, four windows, columns in continuation. East side, doorways into vestibule, having boys on pediments, etc. At the commencement of large compartments north and south, four reclining figures of river gods. The ceiling takes place with a balustrade on an entablature; the line broke by figures, urns, etc. Subject on the ceiling—time and eternity, central, surrounded by the gods and goddesses, Apollo, Diana, Venus, Bacchus, etc. Apollo is requested by Phaëton to permit him to direct his chariot for a day. A building of the Ionic order is seen rising out of the clouds. Painters: the ceiling by La Fosse, landscape by Rousseau.

Second or Grand Story (South line).—Vestibule, Corinthian pilasters fluted, in spaces between capitals festoons of flowers; entablature fully enriched. Over doorways, circular basso-relievos of Roman subjects, surrounded by boys, sphinxes, and festoons of oak-leaves; ceiling coved and painted. Jupiter central, hurling his thunderbolts at Phaëton, who is falling with the chariot of the Sun. At another part of the picture, Time, Juno, Diana, Mercury, etc.

Room 1.—Chimney-piece; general entablature, plain architrave, frieze, running foliage, and cornice enriched; coved ceiling.

Room 2.—Chimney-piece; accompaniment, foliage blocks, frieze, with ornament in the centre, cornice plain; general entablature, architrave, and cornice enriched, in frieze rich foliage, coved ceiling.

Room 3 (East).—Chimney-piece, wholly of the style 1760; flat ceiling.

Room 4 (North line).—Chimney-piece; accompaniment (1760) swelled frieze with oak-leaves, tablet, foliage; general entablature, in frieze, detached scroll blockings, with ornaments and cornucopias, and vases alternately; coved ceiling.

Room 5.—Chimney-piece; accompaniment (1760), swelled frieze, with golochi. in tablet, bow and sheath of arrows; general entablature, rich running foliage in the frieze; coved ceiling.

Room 6.—Chimney-piece; accompaniment (1760), frieze plain, in

tablet, palm branches: general entablature, in frieze, rich scroll foliage and vases: coved ceiling.

Grand Saloon.—Two tiers of windows, walls, and ceiling, entirely painted, excepting the chimney-piece, which is, as usual, the plain marble architrave; accompaniment, superb in side grounds, having enriched mouldings; frieze, a large hollow with leafings, cornice enriched, the work gilded. Walls: double Corinthian columns; entablature plain (remarkable at this point of our progress). Several doorways, plain architrave, frieze and cornice, which cornice supports boys with urns filled with flowers. Portion above chimney-piece hid by a picture of George II.; opposite, distant scenery of a Corinthian interior, with statues, etc. In grounds between columns opposite the windows, niches with statues of Antinous, and Flora. Above, a general entablature, being the commencement of ceiling (coved), bearing oblong and oval picture-frames containing Roman subjects, landscapes, etc. Between ditto frames, winged boys, engaged in various scientific pursuits; a plain pedestal course behind these objects, from which suspend rich draperies. The main intent of the ceiling now ensues, in a second pedestal course of breaks and oval perforations, splendidly enriched with heads, wreaths of oak and laurel leaves, etc. At the four points of the course stand double colossal figures supporting an independent foliated entablature (uncommon idea); between these figures urns and festoons of flowers. Viewing direct the said independent entablature forming a large circular opening, the whole purpose of the scenery is displayed in an assembly of the gods and goddesses; the principal object is Minerva, a most transcendently beautiful figure. It has been said the favourite fair one Nell Gwyn sat as the model on the occasion for the exercise of the painter's art. Below, in a state of overthrow, figures of Rebellion with sword and torch (Cromwell's portrait), Hypocrisy pulling off a mask, and other characters, foes to royalty and legitimate succession. Description can give no adequate conception of the sumptuous group of objects here brought upon the eye; in fact, it is a trial of art, and that of the true sublime and beautiful. Painters: walls and ceiling by La Fosse; landscapes, Rousseau; flowers, Baptista. Passing from this central burst of magnificence, we enter into the range of rooms appropriated for purposes of the highest state, as exemplified in

Room 7.—Chimney-piece; accompaniment, side grounds with rich scrolls in profile, deep frieze filled with large flutings and leaves, the cornice guideroned; a superstructure in addition rising with palms inclosing the initial "M.," surmounted by a ducal coronet; large compartment containing a pedestal and drapery, on which a basket of flowers, side grounds with drops of flowers, head, and foliage; over doorways, compartments; general entablature fully enriched; coved ceiling.

Room 8.—Chimney-piece; accompaniment, plain frieze, blockings,

with flowers, cornice enriched; superstructure in a large compartment, having a pedestal, whereon is an urn with flowers, attended by two cupids; side grounds, drops of flowers and foliage; over doorways, compartments; general entablature; architrave, and cornice enriched; in the frieze double blocks, between them warlike trophies; coved ceiling.

Room 9.—Chimney-piece; accompaniment, side grounds, frieze exuberantly foliaged, cornice enriched; superstructure, large compartment, semicircular at foot and head, rich border, containing in basso-relievo, Venus and Cupid, a most exquisite performance; side grounds with festoons of flowers sustained by a flying eagle; over doorways, compartments with basso-relievos of Roman subjects; general entablature splendidly enriched, particularly in the frieze, being a large hollow, containing foliage and bouquets of flowers alternately; coved ceiling.

Room 10.—For inferior state (west). Chimney-piece; general entablature partially enriched; coved ceiling.

Room 11.—Ditto (still west). Chimney-piece; accompaniment (1760) of frieze and cornice; cornice partially enriched; ceiling flat.

Floor to Saloon (hall floor).—Stone, in diamond forms; floors to all the other rooms, oak, in diamond and various geometrical forms.

Interior of offices, in their finishings, carried on in a certain ratio of inferior work with those as above described.

The designs of the several accompaniments to the chimney-pieces, not comprehending those noted, 1760; superstructures in addition to them, and general entablatures, are in conformity with decorations of the like nature found in the publications of La Potre, Chameton, etc., celebrated artists in the court of Louis XIV., and however it becomes a pleasing consideration, that the architectural taste of our neighbours held but a transient sway among us, yet in the present instance, taking it as a matter of curiosity, some regret is held at not finding the original conceived detail for the perfect completion of the edifice entirely gone through with, more immediately in those ceilings left unpainted, which deficiency is principally visible in the grand story. It is believed few mansions of the reigns of James or his predecessors have escaped so well the hand of innovation. . . .

The Reign of William and Mary.

[1814, *Part II.*, pp. 27-29.]

We now find ourselves returning, in a certain degree, to the Wrenian school, not yet grown out of fashion, though the founder of it had, it seems, lost all countenance at the new court of St. James's. Hence attention is directed to

St. Martin's Street, Orange Street, and Orange Court, Leicester Fields.

In the first street a stone compartment, "St. Martin's Street, M. H. M., 1692." In the second, ditto, on a large stone, basso-relievo, "Orange-streete, 1695," surrounded by palm and laurel branches, well sculptured. In the houses are found, among modern alterations, three distinct classes: kitchen, parlour, first and second floors, and garrets. First class: plan: stairs on one side, and rooms two deep on the other. Elevation: plain cornice over parlour, between the floors strings without mouldings; general cornice, including a large hollow or cavetto; dripping-eaves to roof. Doorway: plain pilasters, scrolls, and cornice; door itself in four panels; over it a small sashlight—first appearance of such a conveniency. Windows: architraves, without mouldings. Second class: distribution of parts nearly the same as the preceding, excepting that in the general cornice are blockings, and to the doorway rich treble-foliaged scrolls; the door itself in two compartments; there are likewise among the windows, which are of the ordinary proportion, others in narrow and small oval forms, first appearances. Adjoining this house is a gateway (stone) leading to a stable-yard; the design is uncommonly simple, yet pleasing; the architrave to arch having no impost has but one moulding, a fillet; on each side ditto pilasters, without any decoration of plinth or cap; cornice, few mouldings. Third class: *Sir Isaac Newton's House, St. Martin's Street.*—A single building, six stories; kitchen, parlour, first and second floors, garrets, and an observatory. Plan: passage to stairs on the right, on the left, rooms, two deep. Elevation: between each floor plain strings, general cornice destroyed, a modern parapet; roof modernized, as is the observatory; doorway, plain side-pilasters, with scrolls and rich foliage; plain frieze and cornice, sashlight, a semi-arched head with five perforations for light; architraves to windows with mouldings; the dormer-windows have pediments, centre one a semi. Interiors of these classes show panelled wainscots with general cornices, the plain architrave chimney-pieces, archway with pilasters, leading to stairs, which stairs have balusters. In Sir Isaac's house the dimensions are much increased, and the mouldings more elaborate; the chimney-piece in the observatory remains (though the room itself, as before observed, has undergone a change); a semi-arched head, with kneed architrave.

House or chambers in the New Square, Lincoln's Inn: they partake of the above detail, with the addition of a higher degree of work to the doorways (stone), in an open circular pediment, inclosing vase-neck supports for balls.

Gateway to the above square, entering from Carey Street (stone), south side: oval arch, with a human-head keystone, Doric pilasters on each side, panelled; entablature, the cornice alone continued in

line, architrave and frieze run up with the outline of pilasters, having metopes, and in lieu of triglyphs, scrolls and human heads; grounds rusticated; impost enriched with leafings. The cornice has scrolls, open-pediment-wise, inclosing a vase neck and ball. North side ditto gateway: oval arch repeated, other parts much varied; the arch and jambs have an architrave of many mouldings, and kneed; keystone, a human head. On the knees of the architrave double scrolls; spandrels take place, with a leaf ornament; cornice has a broken arched pediment, once inclosing a vase neck and ball, now destroyed. Above the pediment, two shields with accompanying compartments, scrolls, foliage, fruits and flowers, etc., bearing, TW. ❖ D. 1697.

Schomberg House, Pall Mall.—Five stories; kitchen, parlour, first, second, and third floors (no dormers, suppose destroyed). Plan: at each end of the line (nine windows) projecting portions of one room. With regard to the internal arrangement, the house of late years has undergone many alterations, and it is at present divided into three distinct tenements, centre one in the occupation of Mr. T. Payne, the truly worthy and respectable bookseller. In consequence, the rooms, stairs, etc., have received a modern appearance, to the great loss, in point of illustration, at this part of our progress; yet, by recurring to the detail already gone into, and giving scope to the idea of an augmentation in decorations, which must have prevailed, some opinion may be entertained of the original finishings. As it is, let the description of the exterior be followed, which still exhibits the greater part of its first intention. To each story, and between each window, in their heights, plain compartments, the central entrance destroyed, and a term portico of human figures substituted. Parlour-line, in the end portions, destroyed, and Ionic porticos set up as entrances; but two of the first windows are left. The windows have, to their architrave, a few mouldings and keystones; quoinstones at the breaks. General cornice includes a large hollow, or cavetto, with double blocks placed over each pier, foliated, and fronted with scallop-shells. Centre break finishes with a pediment, said blocks in continuation; roof modern—the original, no doubt, was of the dropping-eaves character, with dormers, etc. Materials to these several houses, red brick; decorations, stone and wood.

Althorp.

Our further exposition of the art of design occurring in this reign will be derived from Campbell's "*Vitruvius Britannicus*," and the first building to be noticed, as to date, is "*Althorp, Northampton*, the seat of the Earl of Sunderland, 1688, by Colin Campbell, Esq." Plan: wings in advance for offices, forming a court; three entrances in the main front. The several stairs, rooms, etc., continue to maintain the long scenic arrangement, so remarkable in the preceding

reigns; but as the plates contain no internal decorative information, conjecture, as in the case of Schomberg House, must aid our mind in this respect. Elevation: hall floor, principal ditto, and dormer ditto; range of the hall floor, Corinthian pilasters on pedestals, kneed architrave and open pediment doorway, and kneed architraves to windows; composite pilasters on pedestals, kneed architrave and semi-arched pediments to windows of principal floor; general cornice, and balustrade parapet; over centre of ditto a compartment, with a guideron shield; dormer windows with pediments, compartmented chimneys.

Sir Walter Yonge, Bart.'s, House, Devonshire, 1690.

Plan.—A square mass, divided into three portions, for stairs and rooms; arrangement novel, as the scenic lines are not preserved. Elevation: centre portion takes a small advance; four stories; basement, hall-floor, principal, and dormer ditto, rusticated pilasters, or quoins, rusticated pilasters to doorway; windows have the architrave without mouldings; centre ditto sided by large profile scrolls; open pediment inclosing a guideron shield: balusters over centre portion forming a lead flat, or terrace for view of the surrounding country; an arrangement not very uncommon at this period; square and pedimented dormers, and compartmented chimneys.

Melvin House, Fyfe, in Scotland, the seat of the Right Hon. the Earl of Leven. Designed by James Smith, of that kingdom, 1692.

Plan.—The new arrangement in a saloon, grand stairs, private ditto, and various rooms. Elevation: end portions in a small degree of advance; four stories, basement, hall-floor, first and second ditto, Ionic doorway, windows with the architraves devoid of mouldings, dividing plain strings, rusticated quoins, general cornice plain, ditto roof and chimneys. This elevation is marked by a new appearance in the general lines also.

Dyrham House, in Gloucestershire, the seat of the Right Hon. William Bathwayt, Esq. Designed by Mr. Talmen, 1698.

Plan.—Mass of the building (of great extent) reverts to the scenic arrangement; it is in three portions, side ditto, somewhat in advance. Elevation: hall, first and second floors; hall story, Doric doorway, architraves to windows without mouldings, having small blockings at their commencement and at their tops; grounds between them rusticated, no vertical joints. Windows to first floor pedimented, centre ditto sided with Ionic columns; compartments and balusters under each window alternately; square windows to second floor, centre ditto kneed; general balustrade, with breaks supporting vases; in centre of balustrade, guideron shield, festoons of fruit and flowers, surmounted by an eagle, wings expanded.

[1814, *Part II.*, pp. 133-135.]

Kensington Palace derives its dignity from William, who, pleased with the spot, first began to erect a royal residence thereon; it has been much altered in the succeeding reigns, to suit the convenience and taste of the time; those parts yet left may be gathered from the following survey (August, 1814).

General Outline of the Plan.—An irregular mass of building, principal portion on a square, showing a south and east front towards the gardens (north front, partially hid by attached uprights, is also turned towards the garden). On the right of east front a long range of state apartments; on the left of south front other ranges of apartments for officers, etc. Entrances are had on the west front, where is a large court, and a long avenue on the right within the offices for that purpose. As some portion of the state arrangement is now occupied by a branch of the royal family, observation will be confined to those apartments usually shown to strangers; sufficient, indeed, to carry on our progress at this juncture, which can barely be recorded as varying much from preceding modes, and partaking in a distant degree of the features visible on Montagu House, already given in minute detail. Passing through the avenue of offices as above, is the great staircase, done by Kent; not only the architectural lines, but the walls, show his turn for embellishment in the art of painting, both lineal and portraiture. Other divisions of the edifice present his handiwork, which when we arrive at the reign of George II. will be enumerated. This staircase leads to the second, or principal floor, where is the presence chamber, privy chamber, cube room (or grand saloon), Queen's drawing-room, Queen's dressing-room, Queen's gallery, and King's gallery (the latter taking in nearly the whole line of south front).

Two large drawings of this palace, belonging to J. Carter, left him by his father, who became possessed of them when he took the sculptural business in Piccadilly (an establishment traced back to the reign of Henry VIII.), it will be found in this place necessary to bring forward to public notice; and we more than presume they are the original designs for the south and east fronts, though not strictly adhered to in the present appearance of the palace. Why those drawings were so deposited is obvious, as most of the sculptures and masonry were executed in the said workshops in Piccadilly.

"*Draughts of Kensington*" (written on the drawings). Principal drawing: a centre, continuation right and left, and wings, divided by pilasters rising the height of the front; four stories, basement, first floor, principal ditto, and attics. Doric doorway, architrave to the windows devoid of mouldings and kneed, those of the basement have treble keystones. In centre division a parapet (early instance at those times) bearing a rich display of a shield, crown, and military accompaniments; on the left a lion (right side imperfect).

Secondary drawing : similar in arrangement, but simplified in all the parts, being without a doorway or architraves to the windows. It is regretted that no name is affixed to develop the architect; however, the use to be derived from these drawings is, that the present south front owes its origin to the secondary drawing. With respect to the principal drawing, no inference can be adduced, the existing east front having undergone an almost total modern alteration. Thus premising, we enter on the description of the south front of the palace as yet standing in nearly its pristine show.

South Front.—Three divisions, centre ditto in advance, made out in three parts by plain pilasters rising the height of the front; divisions right and left, each terminating with similar pilasters. Three stories, basement, first floor, and principal ditto, grand parapet (new feature), with dwarf pilasters and compartments; windows without architraves, but show sills (new feature) composed of a round, a fillet, and a hollow. String over basement, plain on side divisions, but to centre ditto, mouldings with treble keystones placed immediately over the windows, whereon is the head of Hercules in the lion's skin, that of Minerva with a helmet, and that of Victory crowned with laurel. General cornice; mouldings enriched, a deep hollow with rich scroll and foliated blocks sustaining a lion's head each. On the dwarf pilasters of parapet, rich vases, turned with heads, flowers; draperies, guidérons, foliages, etc. Roof to side divisions has dripping eaves. Materials: walls, brick; dressings, stone. Some partial modern alterations to the sills of the lower windows.

East Front.—At the left extremity is a return of the lines of south front, the rest of the work modern, basement compoed, etc.

North Front.—Altered in the style of George II.'s reign (to be noticed in due progress).

Range on Right of East Front.—Four divisions, given by plain pilasters; four stories; basement (broke down into an area, modern work), first story, principal ditto, and dormers. Windows plain, with the new sills, plain strings to each story; plain general block-cornice and plain head cornice to dormers; dripping eaves roof. In the outer division north, a doorway with scroll pilasters, circular pediment enclosing an exceeding rich guideron shield with the initials "WMRR" most ingeniously commixed (the crown which they supported destroyed), surrounded with palms, and festoons of fruit and flowers. Over pediment, a niche with a compartmented pedestal and rich scroll, supporting a red earthen vase (cannot vouch for this object being of William's day).

Range on the Left of South Front.—Lines nearly similar to the above.

Interior.—Presence chamber: plain architrave chimney-piece; superstructure highly decorated with cherubim heads, draperies, fruits and flowers; kneed architrave doorways, dado panelled; on

the walls tapestry ; general cornice much enriched, coved ceiling. (Painted by Kent.)

Privy Chamber.—Chimney-piece, with plain architrave, frieze, side scrolls, and cornice ; grand enriched arched doorways and windows, tablets over them, oak panelling on walls, general cornice with dentils ; coved ceiling. (Painted by Kent.)

Cube Room (or grand saloon), by Kent, to be described in due order.

Queen's Dining-room.—Plain architrave chimney-piece, plain architrave doorways, and dado ; tapestry on the walls ; general cornice partially enriched ; coved ceiling.

Queen's Drawing-room.—Plain architrave chimney-piece, plain architrave doorways, oak panels on the walls ; general cornice enriched ; coved ceiling.

Queen's Dressing-room.—Finished similar to the preceding room ; ceiling flat.

Queen's Gallery.—Two plain architrave chimney-pieces, enriched cornice to doorways, oak panels to walls ; general Corinthian cornice ; coved ceiling.

King's Gallery.—Two chimney-pieces (by Kent). dado panelled ; red flock paper on walls ; general cornice enriched ; ceiling coved (painted by Kent).

St. Mary Abbots Church, Kensington.

The necessary inquiry made, it is found that this church belonged to the Abbey of Abingdon. No object of a date prior to William's reign (except a mural monument in the south aisle, 1678) is visible, when it is probable the whole was rebuilt on the old plan, a west tower, a body, side-aisles, and chancel ; it has been subjected to some alterations of a late date. Desirous, however, to advance hints upon a religious fabric (none other being before us to that purpose) the architecture of which being correspondent with the features of the neighbouring palace, it may be stated, that the

West Front has a square tower in advance, in three stories ; a scroll and pediment doorway, plain circular-headed windows, battlements, and a small clock turret. These lines have lately been re-worked, the battlements beyond dispute a setting-up at the same time, they being of the modern cast, and wholly irrelevant to the style of the seventeenth century. Sides, or west ends of the north and south aisles, have circular-headed windows, and the heights finish in sweeping directions.

North and South sides similar, in breaks, circular-headed windows, and a half-concealed parapet.

East Front.—A projection for the chancel, with a plain circular-headed window, and plain block cornice : sides (the aisles), circular-headed windows. Three ditto formed windows (lighting the roof),

over chancel, the height of the upright terminating in a semi-round and inverted sweeps, right and left : a cornice to them. Walls brick, dressings stone. Modern sills to all the windows.

Interior.—Over side-aisles and west end, galleries in five divisions of Doric piers, supporting a composite kind of columns ; dado, or front of galleries panelled. The ceiling turns with a waggon head, in the segment of a circle ; panels rise from each column, and the ceiling head is run with large foliage flowers, they taking place between each of said panels. Composite pilasters, and entablature with foliages in frieze, bearing a sub-plinth and tablets, large compartments for the Belief, etc., mark the decorations of the altar. Pulpit an octagon, mouldings enriched.

With regard to late repairs, it seems as if the arch of the ceiling had been diverted from its original form, as there is no model in the Wrenéan school for the present turn thereof ; the panels also betray a change. Yet, take every object into consideration, our objection as to apparent departures is not very strong ; and we are the more disposed to praise what is open to view, as the pulpit, according to the prevailing method of placing such accommodations direct before the altar, is left to occupy its appropriate station on the south side of centre aisle. At east end of south aisle, a whole-length statue, seated and reposing on an urn, to the memory of Edward, Earl of Warwick and Holland, 1759, a most imposing and graceful sculpture. No artist's name attached.

William's reign lasting but a short period longer than that of our James, scarcely any architectural transitions took place ; a prolongation of the Wrenéan school, as already pointed out, being still the consequence. If any deviations, deserving of notice, took place, they are discoverable in the dawnings of sash-lights to doorways, narrow windows associated with those of the usual proportion, and the finishing of elevations with a distant hint towards a parapet. Internally, the fitting-up of rooms went on with no apparent alterations. But we now are advancing to an epoch when the modes of construction were expanding, and new flights in the region of design, altogether splendid, struggling under the guidance of unrestrained fancy, were breaking in on the admiration of the beholder.

The Reign of Anne.

[1814, *Part II.*, pp. 237-240.]

A statue of this royal female, daughter of James II., of excellent sculpture, is still in being in the area of a series of buildings at Westminster, denominated from this circumstance Queen Square. The style of the houses evinces the early part of her reign, that is, in the faint vestiges of the Wrenéan school being yet in practice. The approaches to the square are, from the Park, north, and from Queen

Street, south, a street, no doubt, coæval with the square, as it bears every architectural character consonant with it.

Queen's Street presents two classes of houses.

First Class.—*Plan.*—Passage, stairs, and rooms two deep.

Elevation.—Three stories and dormers; in parlour, first and second stories, between each story, plain strings, and general plain block cornice. Doorway, plain architrave with cornice, such having a very deep hollow. Windows show protecting keystones; dormer windows pedimented.

Interior.—Plain baluster stairs, plain mantel and jambs, chimney-piece (first departure from the Wrenian architrave chimney-piece); few mouldings to general cornice, and not any to the wainscot panelling.

Second Class.—*Plan.*—Stairs, central, rooms two deep right and left.

Elevation.—Similar to the foregoing, but of increased dimensions; taking one of the doorways, it has an architrave, Doric pilasters panelled, and a large cornice of many mouldings. The keystones to the windows have heads in a variety of fanciful appearances; fools with cap and asses' ears; heads bound with ivy, both male and female; others have caps with horns; many ludicrously show their tongues; there are also, on their heads, caps and feathers; some are entirely composed of shells and seaweeds; and not a few exhibit the features made out with foliage, etc.

Interiors.—Arched heads on pilasters leading to stairs; balusters to them more complex. Chimney-pieces, plain mantel and jambs, either with a plain or enriched surrounding moulding, kneed or otherwise. General cornice: an accumulation of mouldings, wainscot panelling partakes of the like additions. It is as well to remark, that while the mouldings to the panels in general give a new idea by a receding distribution of them, those panels over chimney-pieces retain their old protruding direction; one instance in particular has within its lines a looking-glass, gilded, with scrolls and foliage, since called a chimney-glass.

Queen's Square.—It will be necessary first to notice the statue of Anne (neglect and wanton mutilations daily preparing it, like the neighbouring externals of Henry's chapel, for hearth-stone venders and consumers): the attitude is certainly majestic; a swell-fronted pedestal, with side grounds and profile scrolls, much foliated, support the statue. Her hair is full in curls flowing down her shoulders; on her head a small crown; neck bare, rich collar of the Order of the Garter, stays braided with clusters of jewels; half sleeves festooned, lower part of the arms bare, holding the globe and sceptre (sceptre lately destroyed); outer robe with ermine, brought forward in drapery; cordons depending from the waist; an excessive rich brocaded petticoat. The statue, until of late, occupied a conspicuous situation on the east side of the square, but now we find it huddled

up in a corner, as who should say, "We have heard enough of the marvels of your domination, and as your memorial becomes lost to common observance, so let the historicals thereunto attached, die and be forgotten!" The houses making out a third class are still of the same fashion as those preceding, but possess a superior consequence by the enlarged degree of their elevations, though not so much in point of decoration, except the doorways, such presenting a very rich and singular form.

Plan.—Hall with grand staircase, back ditto. Front one room, and two ditto in back front.

Elevation.—Four stories and dormers, plain strings. Doorway, plain architrave, Doric pilasters on each side compartmented, in which are elaborate scroll ornaments; these pilasters support a projecting canopy in an architrave, frieze, and cornice; from the architrave depend two arches with corbels; this canopy is profusely embellished in all its parts, with heads, foliage, and flowers; the mouldings full of enrichments. The canopy in profile gives one corresponding arch. Key-stones to the windows carry on the series of heads as before; plain general block cornice as before; also pedimented dormers.

Interior.—Hall; arched head on pilasters as the pass to the back rooms, etc., scroll foliage brackets to stairs, supporting the balusters, with an accumulation of small lines, in twisted columns, vase necks, etc. In entablature to landing of principal floor, much foliage. John Carter has laid before us a drawing made by him some years ago, from a large and fine original picture of Rubens, of the triumph of Silenus (figures as large as life): it then occupied one side of the staircase to the last house west, on the north side of the square. This picture is not at present in the same situation. Description: an ass whereon the drunken companion of Bacchus is riding, has fallen down, the unwieldy rider is likewise falling; but a Bacchante is supporting him in her arms, two Bacchants and a boy ditto are hoisting up the braying associate, ridiculously enough. In the distance two dancing Bacchantes, one with a thyrsus and the other with a tambourine; a Bacchant is seen climbing a tree. In the extreme distance is Bacchus in procession, as preceding his inebriated votary.

Upon a comparison of the old fitting-up of the rooms to the several houses (some of them having been much modernized) it is to be concluded, that great ornamental detail was never manifested; the chimney-pieces, a plain mantel and jambs, enriched mouldings round them, obtruding ditto to panels over them, and receding ditto to the wainscoting; plain cornice, etc. In fact, a similar appearance to what is observed in the leading classes as above. Reverting to the external lines of all the houses in the street and square, the long narrow window is in use to each story: no direct tendency towards an area (areas common now, as introduced of late to most of the elevations); a mere half-light to the basements constitute such convenience, nor is

there any satisfactory precedent that the doorways partook of sash lights (such, however, have of late in many instances been set up); the decoration of window sills of three mouldings, general in the square (some of them modernized to the plain fascia sill), and dripping eaves. Materials: walls, brick; strings and key ornaments, stone; doorways, window frames, and general cornice, wood.

The Bluecoat School, built in the year 1709.

Westminster. This inscription is on the north front of the school, which it is understood was founded by a Mr. Green, brewer, Pimlico; this is confirmed by many parts of the buildings to that extensive establishment being formed in a similar style of workmanship.

This school for educating the children of honest labouring men, calculated for fifty, is, though small in dimensions, of a design the most pure and elegant in all its architectural detail, and with its accompaniments of offices, gardens, etc., still confined to narrow limits, laid out with a degree of taste, at once pleasing and satisfactory.

General Plan.—School-room: east, playground; north, entrance-court; south, garden; west, second entrance-court, such being the immediate communication to the offices on this side of the school, namely, master's house and garden; a secondary school for girls, their matron's apartments and garden; kitchen, wash-houses, out-yards, etc. The whole site is enclosed within an external wall of 143 feet by 88 feet. Great pains and study appear to have been bestowed in arranging each accommodation as judged expedient and necessary. The whole mass may be termed a scholastic cabinet, where everything is found in miniature, common to seminaries of larger growth, either at Oxford or Cambridge.

Plan of School-room.—An oblong, 45 feet by 33 feet. Entrance front, north, flight of steps to doorway, within it a Corinthian saloon, giving a second flight of steps ascending to the room, thus raising it above the level of the ground and procuring thereby a basement story or cellar. Three windows on each side, centre one west, a half doorway ascended to by a flight of steps; in the piers niches; at the upper, or south end, chimney-piece, two windows, and two niches: here the master sits in a balustrade allotment; on each side the room inferior allotments for the boys, of the like fitting up.

Elevations.—North, or entrance front. Stone piers panelled, and sided with scrolls, to the entrance-court. The elevation in three divisions, centre and sides; in centre, flight of steps. Doric pilaster and grounds rusticated on each side doorway; entablature with triglyphs; above doorway a pedestal with breaks and compartment inclosing the inscription, as noticed, supporting a niche and piers; in centre of the arch of niche, a human head. Within the niche, statue of a Bluecoat boy in the costume of the day, holding a book.

Still higher, and by way of finish to the upright, a compartment for a clock, sided by profile and inverted scrolls, and an open sweeping cornice, wherein was a busto, perhaps that of the founder, now destroyed. Side divisions, windows in one tier, compartments above and below them, and at the angles of the front, Doric pilasters without bases, an appropriate entablature; a parapet ensues. About this time we may date the bringing in of parapets, since handed down with every variety to this day.

South Front.—Similar great parts, subdivided centrally into a double Doric pilaster frontispiece on a pedestal course, enclosing a niche with a painting of a scholar; above, three compartments, centre ditto has a painting of a shield with three stags. Angles of the centre division rusticated; side divisions have windows, compartments, and angle Doric pilasters in continuation with north front; termination of elevation, similar also, excepting that the circular pediment is not opened; an octangular chimney on it, in relative form to the whole exterior.

West Side.—Similar great parts; subdivided centrally into a double Doric pilaster frontispiece on pedestals, to which a flight of steps; between pilasters, half doorway; above the entablature, compartments and pedestals, scrolls, etc. Side divisions, windows in one story, compartments, angle Doric pillars and parapet in continuation.

East Side.—Similar great parts, but simplified into one story of windows, compartments, angle Doric pilasters, and parapet in continuation.

To the windows and upper compartments keystones, and sills of three mouldings. There is no appearance of a roof; such, we were informed, was taken down some time back; suppose now a lead flat. On the angles over the several pilasters were vase necks and balls (destroyed).

Materials.—General walls, pilasters, rustics, entablatures, panels, etc.; red bricks of most delicate execution; smaller dressings, as bases, sills, strings, keystones, cappings, circular cornices, scrolls, etc., stone. Doorway, north, wood.

Work to the offices in their pier entrances, garden walls, with pilaster breaks, pedestals, arched door-passes, windows, compartments, strings, cornices, etc., correspondent to the schoolroom, but simplified in the detail, although the same careful and diligent hand is visible in every particular. At the termination of the garden, west, a saloon garden seat, with double Doric pilasters, entablature, and pedestal course above, enclosing an arched entrance to a semi-recess coved, with baluster seats, etc. Thus every accommodation was prepared with equal attention and skill.

[1814, *Part II.*, pp. 443-445.]

Interior.—Masters' and mistresses' house and apartments, fitted up with plain baluster stairs, mantel and jamb chimney-pieces, panelled wainscot and general cornices similar to first class, Queen's Square. The school-room introduces us to a scene of much grandeur, and wholly unexpected from a view of its exterior. At entrance, north, a double Corinthian column saloon, containing a flight of steps, which as they are ascended the lines of the room become visible, and with the most pleasing effect. At the opposite end, south, centrally, plain mantel and jamb chimney-piece; above it compartments with double Doric pilasters containing the Ten Commandments, etc.; on each side niches and windows with seats. Before the chimney-piece the masters' allotment arranged, not without a degree of taste. Sides of the room show three windows each, with niches in the piers. Boys' seats well arranged also. The entrance end gives the front of the saloon, in which are the door of entrance, niches, and compartments. The entablature in continuation round the room; the cornice with blockings. Above saloon a pedestal course of pilasters and compartments; centrally is a clock; coved ceiling, plain, in the centre an indication of a large circular compartment; but from the general appearance in regard to necessary repairs wanting throughout the entire premises, it is probable this ceiling has lost its proper finishings, which may account for its present uncouth condition.

Mansion on the North Side of Covent Garden,

built (as we were informed) by Sir George Russel, who was admiral at the battle of La Hogue, 1692, some ten or twelve years after, in the reign we are illustrating. In one of the chambers is a good three-quarters portrait of Sir George in armour and a prodigious peruque. In this edifice is testified a considerable degree of grandeur, symmetry, and a convenient appropriation of parts; and notwithstanding many subsequent styles have appeared since its erection of a totally different cast, still it has ever been held as a design of great architectural consequence, down to the present hour.

Plan.—Hall story: entrance front, south, giving admission through a portico taken out of the centre division of the front into the hall; left and right, chambers; in the hall, grand stairs; behind right chamber, back stairs. From centre of hall, a passage to the garden, left and right, chambers; at the extremity of each, closet chambers in projection from the line of back front.

One pair, or principal story: the grand stairs in three flights continued from hall, having spacious landings communicating to the chambers left and right in the south front, and those occupying the

whole line of back arrangement of the mansion, constituting the larger or state apartments ; back stairs, as before.

Elevation of Entrance Front.—Three divisions, set out by Corinthian fluted pilasters rising the principal and second stories, supported by rusticated projecting piers ; the centre division being distinguished by subordinate plain piers in three minor divisions to the principal and second stories, supported by Corinthian columns on pedestals ; within these columns, the portico, the ascent to which is by a flight of steps, giving the visible height of the basement story rising from an area, a presumptive example of one of the first-conceived complete conveniences of the kind. In the portico, a doorway and windows, grounds to each rusticated ; in the sides of the portico, niches. Three windows to principal and second story of centre division, with pilasters and caps and oval sweep heads ; entablature, plain, to the Corinthian pilasters, and is only complete over their capitals, its cornice alone being in continuation. In side divisions, two windows to each story with segments of circles for heads. On the entablature a parapet with breaks and compartments. Immediately above the second story of centre division, a dormer window with circular head, sided by pilasters ; it has a parapet with profile scrolls ; this dormer is to be considered as a central finish to the elevation. All the windows have treble projecting keystones, sills to windows of three mouldings rising on pedestals. Most of the windows to the area have been ridiculously modernized. The distribution of parts is well conceived, the mouldings bold, and of the best proportion. Materials : Grounds, brick ; dressings of piers, columns, pilasters, entablatures, strings, caps, etc., stone.

Interior.—Hall : plain architrave chimney-piece (same as manifested in Charles II.'s reign) ; plain panels to wainscoting and dados, plain general cornice with deep hollow, and plain architraves to doors and windows. These several decorations, excepting some of the chimney-pieces, similar throughout the house. To the stairs rich scrolls supporting twisted balusters with Corinthian columns as standards. In the frieze of the entablature to the landings, enriched scrolls, and in the spaces between them a variety of naval symbols, wreaths of oak, laurel, and palms, coronets, shields, etc., all serving to confirm the information that the structure was erected by a naval character. In the soffits of landings, compartments with roses. Chamber on the left, plain architrave chimney-piece. Chamber on the right, modern plain mantel and jamb chimney-piece ; ceiling modern, painted with ornaments, Neptune and Amphitrite, etc. Chamber on left of back front, grand chimney-piece composed of a kneed architrave, deep frieze, with rich scrolls, and a lion's head, his skin displayed in festoons of drapery ; ceiling modern, painted with figures and foliages. Chamber on the right back front, grand chimney-piece, a kneed architrave, with superstruc-

ture of a compartment, sided by rich scrolls containing a large looking-glass; ceiling modern, painted with foliages, etc. Closets left and right, plain architrave chimney-pieces to the latter, modern painted ceiling of foliages, etc.

Principal Story.—Grand stairs, the landings and walls of which have oval compartments with Roman heads, ornaments of oak wreaths, foliages, etc., coved ceiling; in the cove detached foliages; in the ceiling, large oval compartments with roses and foliages; these enrichments to the staircase later work. Chamber on the left to south front; side term chimney-piece, with exuberant foliages; ceiling modern, painted with compartments, Cupid, foliages, etc. Chamber on the right, plain architrave chimney-piece. Chamber left, back front; double compartmented mantel and jamb chimney-piece, a flat arch with keystone; ceiling modern, painted with foliages, festoons of flowers, and a rich sculptured rose in centre (original work). Chamber on right of ditto; chimney-piece nearly similar to the preceding, with increased enrichments of side scrolls of foliage; ceiling modern, painted with Bacchanalian symbols, etc. Closets left and right, plain architrave chimney-pieces, modern painted ceilings of foliage, etc. Taking these painted ceilings in the gross, they are supposed to have been wrought in the time of the Adams, architects.

This mansion, after having been inhabited by its first master, had several other eminent inmates; latterly the walls have been converted into an hotel, and now they are frittered out into Covent Garden Chambers! part of them let; say this is its last scene of existence, preparatory to taking down the materials for sale or otherwise.

[1814, *Part II.*, pp. 547-549.]

*Buckingham House (now the Palace of our most gracious Queen),
St. James's Park.*

"This is the seat of his Grace the Duke of Buckingham, in a most admirable situation, having the noblest avenue in Europe, the Mall, and commands an entire prospect over St. James's Park. I have made two plates. The first is the general plan, where the apartments are extremely noble, richly furnished; here is a great staircase, august and lofty; here is a curious collection of the best paintings, and an admirable piece of statuary of Cain and Abel, by the famous Jean de Boulogne, with many other rarities of great value. In the second is the front, adorned with a pilastrade of a Corinthian tetrastyle: the whole was conducted by the learned and ingenious Captain Wynne, anno 1705."—Colin Campbell, "*Vitruvius Britannicus*."

In the "*Works*" of his grace John Sheffield, Duke of Buckingham, vol. ii., p. 299, is a letter wrote by him to the D— of Sh—, * giving

* Duke of Shrewsbury; thus explained, and the letter copied in a newspaper, May 18, 1762.

a description of his house and gardens, from which are selected the following particulars :

"Situation and prospect, it is able to suggest the noblest that can be ; in presenting at once to view a vast town, a palace, and a magnificent cathedral. The avenues to this house are along St. James's Park, through rows of goodly elms on one hand, and gay flourishing limes on the other ; that for coaches, this for walking ; with the Mall lying between them. This reaches to my iron palisade, that encompasses a square court, which has in the midst a great basin with statues and waterworks,* and from its entrance rises all the way imperceptibly, till we mount to a terrace† in the front of a large hall, paved with square white stones mixed with a dark-coloured marble ; the walls of it covered with a set of pictures done in the school of Raphael. Out of this, on the right hand, we go into a parlour, thirty-three feet by thirty-nine, with a niche fifteen feet broad for a buffet, paved with white marble, and placed within an arch, with pilasters of divers colours ; the upper part of which, as high as the ceiling, is painted by Ricci.

"From hence we pass, through a suite of large rooms,‡ into a bed-chamber of thirty-four feet by twenty-seven ; within it a large closet, that opens into a greenhouse.

"On the left hand of the hall are three stone arches, supported by Corinthian pillars, under one of which we go up eight and forty steps ten feet broad, each step of one entire Portland stone : these stairs, by the help of two resting-places, are so very easy, there is no need of leaning on the iron baluster. The walls are painted with the story of Dido ; whom, though the poet was obliged to despatch away mournfully in order to make room for Lavinia, the better-natured painter has brought no farther than to that fatal cave where the lovers appear just entering, and languishing with desire.

"The roof of this staircase, which is fifty-five feet from the ground, is of forty feet by thirty-six, filled with the figures of gods and goddesses ; in the middle is Juno, condescending to beg assistance from Venus, to bring about a marriage, which the fates intended should be the ruin of her own darling queen and people.

"The bas-reliefs and little squares above are all episodical paintings of the same story ; and the largeness of the whole has admitted of a sure remedy against any decay of the colours from saltpetre in the wall, by making another of oak-laths four inches within it, and so primed over like a picture.

* At the funeral of his son Edmund (the last male heir, his effigy in wax as large as life, clothed in ducal robes, and carried on an open hearse, now in Edward the Confessor's Chapel, Westminster) the crowd was so great that the father of J. Carter (as he told us) was, with many others, thrown into the basin and narrowly escaped drowning.

† Or flight of steps.

‡ Back, or garden front.

"From a wide landing-place on the stairs-head, a great double-door opens into an apartment* of the same dimensions with that below, only three feet higher; notwithstanding which, it would appear too low, if the higher salon† had not been divided from it. The first room of this floor has within it a closet of original pictures, which yet are not yet so entertaining as the delightful prospect from the windows. Out of the second room a pair of great doors give entrance into the salon, which is thirty-five feet high, thirty-six broad, and forty-five long. In the middle of its roof a round picture of Gentileschi, eighteen feet in diameter, represents the Muses playing in concert to Apollo, lying along on a cloud to hear them. The rest of the room is adorned with paintings relating to arts and sciences, and underneath divers original pictures hang all in good lights by the help of an upper row of windows, which drown the glaring."

Then succeed a number of items relating to inferior accommodations, as, "covered passage from the kitchen without-doors, and another down to the cellars, and all the offices within: back-stairs, private bed-chambers, dressing-rooms, servants' rooms and closets. In the court, two wings in it, built on stone arches, which join the house by corridors supported on Ionic pillars. In one of these wings is a large kitchen, thirty feet high, with an open cupola on the top; near it a larder, brewhouse, and laundry, with rooms over them for servants; the upper sort of servants are lodged in the other wing, which has also two wardrobes and a storeroom for fruit. On the top of all, a leaden cistern holding fifty tuns of water, driven up by an engine from the Thames,‡ supplies all the waterworks in the courts and gardens which lie quite round the house; through one of which a grass walk conducts to the stables, built round a court, with six coach-houses and forty stalls. . . . The top of all the house, which being covered with smooth milled lead and defended by a parapet of balusters, from all apprehension as well as danger, entertains the eye with a far-distant prospect of hills and dales, and a near one of parks and gardens." The gardens are then particularized; after which mention is made of a "little closet of books at the end of that greenhouse which joins the best apartment," etc. His Grace then observes: "I am oftener missing a pretty gallery in the old house I pulled down than pleased with a salon which I built in its stead, though a thousand times better in all manner of respects."

Colin Campbell, in his "general plan," shows the "square, court wing for upper servants (left), ditto wing (right) for kitchen, etc., covered passage, corridor." In the centre of the court the "great basin," form octangular. The house has the "terrace" paved fifteen feet wide, its length equal to the centre division of the front, ascended by eight steps; centrally the "hall," on the left, the grand "stair-

* Back front.

† Over the hall.

‡ Used at this day by the Chelsea Water Company.

case," on the right, the "parlour with buffet." The "suite of large rooms," west, bearing on the gardens, are four in number, and a "large closet," entering into a "greenhouse;" "back-stairs," etc. In Colin Campbell's front, the design is divided into three great parts by Corinthian pilasters, four to the centre division, and one at each extremity of the line; rustic quoins; four stories; basement, hall-floor, principal and attic floors; dwarf pilasters to this latter floor. The terrace, or flight of steps; doorway to the hall, circular pediment. Under centre windows of principal floor, festoons of fruit and flowers; ditto festoons over centre windows of the attic floor; the several windows have architraves and sills of three mouldings; general entablature to the Corinthian pilasters, plain, except a blocking course in cornice, devoid of enrichment. In the freize of centre division this inscription: "SIC SITI LÆTANTUR LARES." On side divisions, a balustrade. On the dwarf pilasters and extremities of balustrade, statues—Apollo, Mars, Mercury, etc. On the entablature of the Ionic, "corridors," a balustrade, with vases set over each column. The "wings" are in three stories, and extremely plain; a doorway (left wing), rustic quoins, each terminating with a turret, one for a clock and the other for a wind dial. The turrets in their basement, square, with large scrolls at the angles, in the cupola part, octangular; a vane, etc.

In a vignette to the duke's letter is a view of the "house and wings," in which the return of the wings is seen; to each centrically, a large Doric pilaster archway, sided by "stone arches," for the "covered passage," etc. Through these archways communication was had for carriages, etc., to the stables and gardens; and in the centre of the court the "great basin with statues" (Triumph of Neptune) "and waterworks."

[1815, *Part I.*, pp. 36-37.]

At present, according to the Duke of Buckingham's description, the "goodly elms and gay flourishing limes" have submitted to decay; "iron palisade" changed to a more modern and simple form; "great basin, with statues and waterworks," no traces remain; * "terrace," done away, entrance is up three small steps into the hall; "covered passage from the kitchen," built up; "corridors supported on Ionic pillars," filled in with brickwork, and modern doorways, windows with compartments over them, inserted therein, with string plinth, etc., constituting concealed passages from the wings to the house; "kitchen with an open cupola at top," not visible at this time.

Colin Campbell's plan, as seen externally, is now nearly the same,

* While the famous lead statue yard was in being, in Piccadilly (about twenty years back), many of these statues were there deposited, particularly that of Neptune.

with the exception of the palisade, great basin, covered passages, the building up of the corridors, terrace, or flight of steps, and an additional doorway to left wing. His front, the pilasters at the extremity of the line taken away, as is the terrace; circular pediment to doorway altered to a triangular ditto; festoons of fruit and flowers under windows of principal floor cut out, and in their place the side strings are run in continuation. Festoons of fruit and flowers over centre windows of attic floor cut out likewise, and in their place the side balustrades run in continuation; sills of three mouldings only remain under windows of principal floor, a continued string occupies their place to hall story; to the attic floor, architraves to the four sides of windows, and to the windows of wings common modern sills; to the architraves of the windows of hall and principal floors are additions of frieze and cornice. Inscription in frieze of centre division painted out; statues on dwarf pilasters and balustrade taken down; the same has been done with the vases on corridors. Pediments to dormer windows of wings give place to a flat head; additional doorway to left wing made out with common scrolls, cornice, etc.

Buckingham vignette; the Doric archways filled up, in which are inserted common passage doorways, and over them semicircular windows; the stone arches obliterated by the filling up, as noted above, common windows occupying their places.

[1815, *Part I.*, pp. 133, 134.]

As his Grace's interior description is confined to the arrangement and designation of the rooms, with very trifling or no detail of parts (that is, after a professional method), our task must necessarily be pursued as follows:

Hall.—It may be taken for granted that all the windows and doorways have plain architraves, and to the latter, in many instances, additions of frieze and cornice, either plain or enriched. Ceilings: some flat (hall floor), others coved (principal floor). Looking to the hall, a disposure of Doric pilasters; between the windows and doorways, plain compartments; chimney-piece, with a bold decoration to the frieze of sea-like foliage and escalop shells; ceiling painted with nautical subjects. "On the left, the three stone arches (screen), supported by Corinthian pillars," bringing us to the grand stairs; walls of which are painted with the story of Dido; architectural and landscape accompaniments; "the bas-reliefs and little squares (compartments) contain the episodical paintings of the same story;" "ceiling filled with the figures of gods and goddesses, Juno, Venus, etc.," crowns the scene, which has upon the whole (taking in the incidental decorations of aerial architecture, vases, draperies, etc.) a most superb display, in an effect peculiarly adapted to elevate the mind on passing to the principal floor. The parlour on the right

of hall (eating-room) with the "niche for a buffet (sideboard) with pilasters (Corinthian), enriched with fruits and flowers," by Ricci, of a striking aspect; rich chimney-piece, of scrolls, vases, festoons of grapes, thyrsus, etc.; a superstructure sided by scrolls, in which is a basso-relievo of Bacchus and Ariadne. Ceiling, painted with the triumph of Neptune and Amphitrite. "Suite of large rooms," remarkable for richly sculptured chimney-pieces, in which are a pleasing variety of rich scrolls, both in front and profile directions; friezes, some set with festoons of drapery, others with festoons of fruits and flowers; many tablets take place, bearing masques, both of human and animal semblances. These chimney-pieces have most of them superstructures of open triangular and scroll pediments, inclosing busts and vases. Ceilings painted with allegorical pagan allusions. The "bed-chamber": over its chimney-piece a basso-relievo of Venus and Adonis attended by Cupids; vases containing fruits and flowers, etc. Ceiling, a painting of Venus receiving the golden prize from Paris. In the adjoining "large closet" are painted alcoves, with circular heads, painted also with sylvan scenes; scroll chimney-piece in one of them; ceiling painted in the same style. Among the noble suite of rooms on principal story, replete with increased embellishments, is the "apartment" (over bed-chamber below), of most superb adornments; chimney-piece, an excess of fruits, flowers, and foliages; in its superstructure, bas-relief of Paris departing for the siege of Troy; in the surrounding compartments warlike instruments, etc. Ceiling painted, Paris and Helen, addressed by Cassandra. From this room, the "closet"; curious and rich chimney-piece, in scrolls run with draperies, and frieze set with foliages and flowers; ceiling painted with Minerva reposing. But the *chef d'œuvre* of the house is the "salon"; walls and ceiling entirely painted; walls showing Corinthian fluted pilasters; architectural splendid scenery between them, and in the general entablature (most of the others in the different rooms filled with carved foliages, heads, vases, etc.) splendid foliages and draperies, with allegorical figures engaged in subjects relating to the "arts and sciences." Chimney-piece gorgeously overlaid with foliages and draperies (carved in this instance); in a large compartment over it, an infinity of instruments with suitable adornments, relating to the arts, in which Apollo and Daphne. In the ceiling, the "round picture of Gentileschi," a most consummate representation of "Apollo" listening to a concert of the "Nine Muses," each, however, accommodated with modern musical instruments, virginal, harp, violin, viol, bass, flute, trumpet, hautboy, and tabor, music-books, etc. The surrounding decorations accompanying this fine effort of the artist are foliages, fruits, flowers, caryatides supporting aerial pieces of architecture, and an infinity of other congenial objects assimilating with the central group, and partaking of that peculiar manner of interior finishings first introduced by Sir

Christopher Wren, and carried on, in undiminished show, though bending to the caprice of succeeding design, even to the architectural example under illustration, not by an actual survey (at this time barred against us), but from a distant recollection of a visit once paid the scene, as above stated. It may be possible, from the many repairs, alterations, and improvements the house has sustained, under the directions of varied-minded architects, clerks of works, etc., little or none of the first interior performances are now in being, or, if in being, partially left, and moulded in with the progressive attempts of artists, mechanics, and common labourers.

[1815, *Part I.*, pp. 230-232.]

St. Mary le Strand.

"Old church and yard destroyed by the Duke of Somerset, 1549.—Act of Parliament, ninth year of Anne, 1710, for erecting fifty new churches, one of which being appointed for this parish, the first stone was laid Feb. 25, 1714, finished Sept. 7, 1717, being the first finished of the aforesaid new churches."—Maitland.

"The new church in the Strand, called St. Mary le Strand, was the first public building I was employed in after my arrival from Italy; the commissioners for building the fifty churches (of which this is one) spared no cost to beautify it. It consists of two orders; the wall of the lower being solid, to keep out noises from the street, is adorned with niches. There was at first no steeple designed; a turret for a bell was to have been over the west end; afterwards I was ordered to erect a steeple. I was, from circumstances, obliged to spread it from north to south, which makes the plan oblong, which otherwise should have been square," etc.—Gibbs's "*Book of Architecture*," printed in 1728.

Plan.—Oblong, 38 feet by 64 feet; entrance by a semicircular portico, through a double wall, in which a vestibule centrically; on each hand circular stairs to small gallery over interior part of entrance, supported by double columns. East end, semicircular large recess for the altar; on left, stairs from the exterior eastward; on right, circular vestry.

West Front.—In three divisions. First story: in centre division, circular Ionic porch, dome head, guideroned, supporting an urn enriched with cherubim-heads, foliage, and on the top a flame. The statue of the queen was at first intended to have been set in this situation. Entrance into the vestibule, semicircular-headed doorway with Corinthian pilasters. Side divisions, windows for lighting the stairs, Ionic pilasters at the extremities, grounds rusticated. Second story: centre division, double Corinthian columns, between which semicircular-headed window with Corinthian pilasters, ornamented compartments in the spandrels. Side divisions, windows for lighting

the circular stairs. Corinthian pilasters at the extremities, grounds rusticated. Large central pediment, on each side, the parapet with pedestals supporting urns, balusters in continuation. The steeple commences (which, as the architect informs us, was an independent part of the general design) in three tiers. First tier, pedestal, in its centre the clock with scrolls, and pediment supporting a Corinthian temple-like form for containing the bell, made out with Corinthian pilasters, open arch centrally, detached ditto columns in continuation, which, in the profile of the steeple, compose the features of the north and south aspects; general entablature; urns with flames at the angles. Second tier: temple-like form repeated in a certain degree; in pedestal, guideron shield with festoons of fruit and flowers; over centre opening cherubim-heads. Third tier: temple-like form still repeated, but with a diminution of parts; pedestal sided with scrolls, enclosing a guideron shield, plain opening in centre, scrolls at the angles, topped with a receding plain dome head, inclosing a guideron shield; on this decoration a ball and vane. The flank or profile of the steeple is excellently contrived to do away, in a great measure, the unusual and seeming impropriety of an oblong plan, in a repetition of the central features only, diversified and rendered pleasing in the front appearance by the detached columns to the first tier.

South Side, or Front.—Two stories, as in the west ditto (westward, profile of portico; eastward, profile of circular recess). First story: seven divisions, first and seventh of which repetitions of the side divisions of west front, in pilasters, windows, etc.; the intermediate five divisions are so formed by Ionic three-quarter columns, inclosing niches. Second story: seven divisions in continuation, first and seventh, repetition of side divisions west front, as the intermediate five are repetitions of its central Corinthian columns, and pedestals. In these seven divisions are as many windows; between the pediments, pedestals supporting urns, balusters in continuation.

East Front.—Two stories as before, three divisions. First story: Ionic pilasters; centre division, three windows with circular heads (of increased dimensions for lighting the altar), beneath them tablets filled with sculptures; in side divisions doorways. Second story: Corinthian pilasters, centrally three niches, on sides left and right, windows; general entablature of pedestals supporting urns, balusters in continuation.

Side-windows on west front, and those in repetition on south side and east fronts, with the niches, have circular heads, scrolls attached, with pediments, both triangular and circular, in which are cherubim-heads and festoons of fruits and flowers; and those windows of larger dimensions arranged with them give angel-head keystones; east end is much enriched with compartments containing books, writing implements, flowers, corn, palm branches, etc. North side same as the

south ditto. There is a studied regularity in the decorations on every part of the exterior; the particulars on the west front give the lead to those displayed on every other aspect, yet not so as either to cloy the eye or diminish the satisfaction at first entertained; and it is believed no other example of modern ecclesiastical architecture presents the like system of repetition, which, we are compelled to own, has its peculiar charm. Material: stone.

Interior.—Judiciously arranged; no galleries to disfigure the lines, excepting a small one over the entrance to contain the organ, and the pews rise no higher than the general dado. The uprights in two stories; they have breaks centrically at the west and eastern ends with Corinthian columns, against the several piers ditto pilasters, between them large compartments intended for paintings; in the dado compartments also. Entrance at west end, circular-headed doorway with double Corinthian pilasters. East end opens into the circular recess for the altar, its arched head taking in the whole height of second story; the effect is highly imposing, and the enrichments are appropriate and elaborate. This, being the most attractive point of the whole place, certainly demanded all the architect's attention, his utmost skill; indeed, he appears to have obeyed the "order of the commissioners to spare no cost," and sufficiently to do honour to his royal mistress who first suggested the idea of an accumulation of places of divine worship, and, no doubt, strictly adhered to her instructions in what manner the altar should be accompanied, not alone by architectural forms, but by symbolical embellishments. On either hand, at the commencement of the recess, doorways; that on the left, entrance from the street; that on the right, the vestry; these doorways are pedimented, and over them compartments with paintings, probably the first specimens of what was to have adorned the several compartments on the uprights; one, the Salutation of the Virgin Mary, the other, Our Saviour in the Garden, by Brown; paintings happily conceived and well executed. Altar: baluster railing in a sweeping direction before it; three large circular-headed windows; below them, and immediately above the altar, three tabernacle compartments; side ones circular-headed; centre ditto, open scroll pediment, supporting an urn with cherubim-heads (a decoration certainly referring to the ancient service of the Church); these tabernacles not enriched, probably once covered, or intended to be, with altar-like allusions. In the dome head of the recess, three grand compartments (following the symmetry of the windows below), full of splendid Scriptural emblems; centrically, the lineal representation of the Trinity, surrounded with cherubim-heads, rays of glory, foliages, etc. The upright of the recess terminates with a pediment enclosing the sovereign's arms. On second story, the range of windows, the circular heads of which break into the elliptical arch of the ceiling as small groins; the ceiling itself,

which is of a magnificent turn, is entirely compartmented in square and diamond forms alternately, filled with large flowers; the dividing architrave foliated. Notwithstanding the unbounded embellishments marking the altar recess, ceiling, and tiers. Corinthian columns and pilasters, the mouldings in the entablatures are but partially enriched, and their friezes left entirely plain as in the preceding designs, manifesting that the Wrenian school still maintained an influence not easily to be relinquished. Pews, as already stated, in no way interfering with the uprights, are of plain appearance; the reading-desk assumes some kind of ornamental consequence, and the pulpit completes the climax by an increase of guiderons, foliages, and cherubim-heads; its plan hexangular, the stem and sounding-board of the pulpit plain, suggesting an opinion that they are some economical reparation, perhaps done when the pulpit and reading-desk were removed, about twelve years past, from their rubric appropriate situations on the side of the interior to their present altar-hiding position. Whoever first set about this pulpit fancy of innovatory removal (now become a common practice) has much to answer for, in having offended architectural propriety, not to say ecclesiastical decorum, and rendered of but little interest objects on which much labour and expense had been bestowed, as in the present instance. To carry on the unpleasant sensations of this kind of derangement a Buzaglio stove, placed before the pulpit, is also made part of the same objectionable expedient. Upon the whole, this interior is unique; and though the "first" trial of the artist's genius, certainly his most chaste and elegant work; and, that no censure may attach to his memory in point of common judgment, let it be stated that a plain gallery has, at a latter day, been attached to the original organ gallery at the west end; in a word, it not only disfigures the contiguous decoration, but is a disgrace to the manifest splendour of the sacred pile.

1815, *Part I.*, pp. 326-328.]

We have now attained that stage of our progress when architecture underwent a striking transformation, and became, in a manner, a new school in art; one man alone produced the sudden change, by him alone pursued, and with him sunk in disuse, without any followers to carry on his novel and fanciful style; yet while a vestige of his works remains, his memory will never be entirely consigned to oblivion. Sir John Vanbrugh, architect, who, disdainful of all trammels forged by the precise rules of his profession, felt bold enough to strike out that which was uncommon, was surprising, and at the same time imposing and majestic; he never, though in his most humble constructions, showed any ideas that were poor or trifling; and trace him from the cottage to the palace, all was strength and grandeur of conception. A boldness of parts, and an unbounded flow of external

decoration peculiar to himself, distinguish the whole of his works, which, however, have, by persons of envious and narrow minds, been termed "heavy and preposterous."

"Lie heavy on him, Earth, for he
Laid many a heavy load on thee." . . .

Sir John Vanbrugh's Houses on the Eastern Side of Greenwich, Kent.

Much celebrity has been attached to these creations, and they exist at this time, with trifling alterations, as when originally completed; and as the leases (99 years) are expiring, their date may with certainty be assigned to this reign, as then it was Sir John first acquired public patronage. His houses have an approach from the south through a gateway, forming part of their arrangement; they lie on the right, in line, and at the extremity thereof; one of increased dimensions stands to the north, at a right angle with them.

First directing attention to the gateway, its plan is composed of two cottages, otherwise square towers, in three stories; each story one room and concealed staircase.

Elevation.—Circular-headed doorways and windows to second story, with sills; square-headed windows to first and third stories; parapets. Between the towers an elliptic arch, on square piers, parapet and machicolations connecting the towers together. Three houses in line; the centre ditto claims the first notice.

Plan.—Hall, centrally; right and left anterooms, each having in continuation still smaller ditto, opening into the principal rooms, each ditto giving the depth of the house; at the extremities of line, offices.

Elevation.—One story; hall has an ascent of steps, circular-headed doorway with impost and parapet; above, small tower with machicolations. Anterooms: square-headed windows, open pediments; principal rooms square-headed windows and parapets; offices, half-circle windows, sills, cornice, and pediment-roof. Chimneys take the forms of small circular turrets. Sir John, in his disposal of chimneys to buildings of all classes, never failed to mask such unpleasant objects with some happy and picturesque decoration; this was a ruling principle, whereby he gave satisfaction to all in this respect, whatever they might object to in his other conceits. Interior modernized. The houses on each side the above centre ditto similar; that on the right expressing some innovations, we refer to that on the left, which has not been altered.

Plan.—One room, deep and central; square towers on each side; left, circular stairs; right, as chimneys; entrance on the return, left.

Elevation.—Four stories, in kitchen, parlour, one and two pair stories; parlour story and its returns rusticated; doorway and parlour windows circular-headed; other windows square-headed; strings and parapet; towers with parapets machicolated.

Interior.—Parlour, a triple kneed chimney-piece, carved ceiling with half-groins, large compartment much foliaged.

House bearing North at the Extremity of the Line.

Plan.—Castle-wise, and the arrangement laid down regular and uniform ; approach (south) or outwork, centrally, double flight of steps and landing, with entrance to a covered way or terrace leading to the house ; right and left, wall parapeted, having at the extremities small square bastion towers, for summer-houses, etc. ; line in continuation of wall with entrances to the offices, areas and cellars, under covered way. House, a square, with a projecting porch of entrance ; centrally, vestibule passage with screen of columns ; left, hall ; right, ante or breakfast room ; centrally, a passage running through the body of the house. Back half of the house : dining parlour ; centrally, a half-projecting circular tower or bow window. On west and east sides of the building, projecting small square towers, giving salons leading to circular towers, such still carrying on the projecting line in continuation ; that west, circular stairs ; that east, circular cabinet. This arrangement, it may well be conceived, turns to the most complete and elegant uses, and carrying with it the happiest effect. The principal or third story is nearly similar in the lines, forming library, tea-room, china closet, drawing-room, etc. Basement, on first story ; repetition of the lines, where are the butler's room, kitchen, scullery, etc. ; even in this menial allotment symmetry is preserved—the same masterly hand is visible as in the principal stories, which are, in fact, all bound within a very narrow compass, still not so confined a space but that every convenience and comfort prevails as in a more capacious residence.

Elevations.—Outwork ; plain wall with small piers and strings ; rustics to the bastions, which have sloping base-lines, with circular-headed doorways and windows ; doorways to offices, segmented heads. House, four stories ; kitchen, parlour, one and two pair stories ; circular-headed doorway to porch and a parapet ; all the windows have square heads, except the upper ditto to circular towers, which are circular-headed. The entire grounds to parlour and principal story run with a continued series of rustics, unbroken by vertical joints ; parapets ; chimneys disguised in machicolated turrets. Equal attention is paid to the out-offices, and to the covered way, in circular-headed doorways and windows, machicolations, etc. Material to these several houses : brick.

Interior.—Hall, Ionic columns ; chimney-piece, kneed architrave with side-scrolls and pediment. Breakfast-room, front scroll terms, plain entablature. Dining parlour : rich chimney-piece of architrave, side-scrolls with human heads and foliage, guideron tablet, and a low scroll superstructure enclosing a busto of Sir John. Sideboard within

an alcove, having Corinthian columns, pyramidal decorations, etc. Ceilings: those to passage of each story, groined; and those of the several rooms of hall-story, carved with large compartments; their frames much enriched, but the compartments remain unadorned. The rooms of the principal story, we regret to state, have undergone so many modern alterations, that all detail thereof is necessarily passed over in silence. We are further compelled to note that an irrelevant modern erection has been stuck against the eastern tower, to the great disfigurement of this curious Vanbrughian edifice.*

[1815, *Part I.*, pp. 423, 424.]

Before we proceed with the illustrations of other houses in the neighbourhood, both of castellated and Grecian features, marking the more consequential performances of our professional knight, attention is directed to the

Water Tower on the Palace Green, Kensington.

In this small though curious design the broad style of Sir John is powerfully manifested. It possesses the characters of defiance, enlivened with the decorations of the time, and has ever demanded the meed of praise from all ranks of architectural professors, as well as that of amateurs.

Plan.—A square tower; on west aspect the entrance, north and south ditto, small attached square towers; that north for circular stairs, that south tool-deposits. At the four internal angles strong piers for the support of the enclosed machinery of the waterworks, which, if our recollection is correct, was most complex, and singularly ingenious. Some years have passed since we saw the apparatus; at present no trace of its parts is in being, therefore the interior is become useless and neglected.

Elevation.—West: square tower, the angular uprights of which have inclined directions bastion-wise; two stories, first ditto, circular-headed doorway, over it a window, an entire circle; string course. Second story: circular-headed window, parapet with machicolations. East: similar decorations, except that, in lieu of the doorway on the west, a circular-headed window is adopted. Attached towers; three stories, the upper stories of which rise above the centre square tower, wherein are circular-headed open windows; parapet with a central rising battlement. In the north and south aspects of ditto, towers, windows, circular-headed, whole and half circle ditto. Windows to first story show sills, but set within their openings. Material: brick; strings to the upper stories stone.

* In passing through the college we were concerned to observe, in the western court, that stone facings have been run over Sir C. Wren's characteristic brick walls—an innovation as ill-timed as unnecessary.

Charity School, Kensington.

Sir John is singularly fortunate in this design, his lines presenting a restrained degree of civil architecture in the middle class of uprights; width, three divisions, centre ditto in advance; height, four stories, for kitchen, hall, principal and second floor.

Plan.—Hall story: porch centrally, hall, on left, chamber; in depth of house centrally, an avenue, on left and right, small rooms in continuation; on right, principal stairs for the girls, and back-stairs for the boys. Principal story: width allotted into one room front, for girls' school, one room behind on left, on right the two staircases. Second story: similar disposure for boys' school. By this arrangement the girls and boys are instructed separately. Chimneys placed in angular situations.

Elevation.—South: the angles of each division distinguished by rustics, and in each story of ditto a single window circular-headed with keystone. Head of doorway to porch similar; head of centre window to second floor breaks into a square tower of two tiers (here the Vanbrughian character takes place), with angular buttresses; circular-headed openings for a bell, and pediment sustaining a pedestal, whereon was placed either a statue or vase, now destroyed. On string to second floor a parapet with compartments, and a half-rising pediment. Against the returns of centre division, right and left brackets supporting the costumed statues of a charity boy, with a pen and scroll, on which, "I was naked and ye clothed me," and a charity girl presenting a prayer-book; hall and second floors marked with strings, principal ditto, with a dentil cornice; chimneys masked in square pedestals with breaks. Materials: grounds brick, dressings stone. Interior: girls' stairs have an air of consequence, baluster railing; rooms without wainscoting or chimney-piece dressings, except the girls' school, which shows much panelling, circular-headed doorway, and a chimney-piece with plain mantel and jambs; over it a chimney-glass, with ornamental cuttings; small figures of charity boy and girl, and date 1713.

Sir John Vanbrugh's Town House of Residence, Whitehall,

near which the sites have been often pointed out where also dwelt Inigo Jones, Sir C. Wren, etc. The royal confine has yet its residences and offices for persons belonging to the Board of Works. In the design before us Sir John's passion for comprehending the "great within the little" is still maintained, though in his works enriching our future progressive observations, what spreading forth in more than giant constructions, exceeding all compass and all praise, then his country's pride, their hero's just reward! . . .

Plan.—A square with small breaks left and right, south. Much

disfigurement has of late years marked this building. Two Adametic* wings in advance have been attached; the west side also has submitted to inferior blockings up of the primitive design, which, in fact, is wholly obliterated (except the mere south aspect) in modern laying-out of hall, stairs, kitchen, dining-parlour, saloons, etc. If memory is to be depended on, Sir John's plan consisted of a hall or lobby, stairs, parlour, and side-closets, one his study, the other his book-repository; above, dining-room and small bedrooms.

Elevation.—South: nearly perfect, three divisions in two stories; centre division, three circular-headed windows to each story, grounds rusticated. Side divisions: one square-headed window with treble keystones to each story also; rustic quoins; general parapet with breaks and compartments.

Innovations.—Windows to both stories of centre division cut down Adametic fashion to the floor lines, with continued balcony and Venetian awning; from side divisions the two run-out wings, in Venetian windows, fan arched heads, etc. Notwithstanding these excrescences in architectural taste, there is enough left of the original chaste and unassuming upright to give greater satisfaction, and instruct us that although a given space may be circumscribed in dimension, an intelligent hand may bring out features at once elegant and beautiful, as if the professional field was left unbounded, and skill permitted to roam at will.

Interior.—Not a vestige of Sir John's finishings; nothing remains to meet the sight but modern fancy light decorations of the Adams's school, unnecessary now to particularize, as such-like flights in art will be brought out for comment when our progress advances more towards our own times.

[1815, *Part I.*, pp. 517-519.]

Resuming our Greenwich survey with further notice of Sir John's houses, we point to the rising towers, called Ivy House, or Sir John Vanbrugh's country house, his other residence. Upon what cause the first designation is given there is some difficulty to determine, as the ivy plant cannot be encountered but on the gate of entrance and well-tower in centre of the court (reprehensible coverings, whereby the details of these objects are totally hid from view). Upon the second count an explanation is readily submitted. The contour of the whole scene is of a castellated turn, and well suited to the romantic knight's peculiar feelings and his peculiar taste, so necessary to call it all his own.

General Plan.—An irregular arrangement upon the castle-guard system. South: gateway of entrance, walls, round and square towers (as stables, coach-houses, etc.). East: continuation of ditto

* Adams, architect.

(stables and coach-houses), embattled walls, and square towers of the mansion. West: continuation of walls, square towers (as out-offices), and round and square towers of mansion. North: principal face of mansion, in square out-work of sallyport (as summer-house), parapet wall, bastion; mainwork, or mansion, round and square towers, breaks, etc. Court, round which the above particulars are in position; in the centre a most majestic full-grown oak (coeval with the pile, no doubt of the knight's planting), and, near, a circular well-tower. South side of mansion is encountered in repetitions of round and square towers, etc.; on left (west) out-offices, kitchen, etc. Plan of the mansion itself will be given when the interior is under illustration.

Elevations.—South: gate of entrance, with circular archway and two square towers, decorations hid by ivy; out-wall of works, round tower, and square ditto embattled; coach-house, towers, etc., embattled, and machicolations. West: wall and square tower, with circles and loops for light; square towers to mansion. North: the mansion, nine divisions, of round and square towers; height; hall, principal, and second story; second story divided from the others by a string course, finishing with a parapet and machicolations; second, third, and fourth divisions, square-headed windows, except two central, which have circular heads; to fifth, seventh, eighth division windows circular-headed, with imposts and sills. Chimneys as square and round turrets; bastion on right, machicolated; sallyport on left, flight of steps, circular-headed doorway and loops, strings and parapet. East: return of north lines. Court; square towers at south-east angle for stables, etc., circular-headed doorways and windows, battlements, and machicolations. Out-offices, left (west): circular windows and loops, with turret dormers. In line, coursing to the mansion, a long embattled wall enclosing the menial offices, a doorway leading to them, and kitchen, which latter building is a most curious object; three divisions, centre ditto arched recess with window, side ditto, windows; centrally rises a turret of two tiers, in pedestal with arched recess, and a perforated arch with piers and pediment enclosing a bell; at angles of parapet, half-pediments abutting against the turret; the chimney is lofty, and of a graceful pyramidal form, with machicolations. In succession, south front of mansion, in nine, say, an indefinite number of divisions, in advancing and receding round and square towers; round ditto principal, and opposed to that on the north front. Although the several decorations are in repetition from ditto front, yet to the three principal towers are two stories in addition, making a height of four stories. Principal round tower has a pyramidal roof and vane. In sixth division, door of entrance from a flight of steps with a modern unconnected Doric portico. Material: brick.

The site of this interesting house has been most judiciously chosen,

being on the summit of an eminence, commanding the country to the south, Greenwich Gardens to the west, and the river, shipping, and hospital to the north, on which it seems proudly to comment; and here, no doubt, our knight made the designs for his professional portion towards completing the majestic marine establishment below, description of which in due order. As for the house itself, it brings out much of the wild luxuriance of its master's mind; and we find compressed within a very narrow spot all the prominent features of a defensive station, without participating in any of those terrific sensations such places in actual force generally inspire. By the happy diversity of the scene, the most picturesque and enchanting effects are produced; and what ensures to Sir John's memory our best thanks is, that while he thus in faint selection touches upon our ancient castles, no burlesque and disorganized imitations of their smaller parts are dragged in to lard them over withal, as was the practice soon after his day, and continued down to our own time (severe censures on which will hereafter be given); expressing thereby his profound respect for our antiquities, and at the same time presenting an independent style emanating from himself, usually named Vanbrugh's architecture.

Interior: its Plan.—Hall, central, with attached groined passages; on left, the breakfast or bow room looking to the river; right, large dining-room; at back of this room, large drawing-room facing the east, where is the garden. The back bow to the south, best circular stairs. On left of front bow, a room corresponding in symmetry to lines of the hall; small back stairs. The many breaks in the external lines (square towers, etc.) of course occasion the like appearances in the internal ditto, which render them extremely engaging, they affording much contrast in light and shade—circumstances novel to us at this day, who are familiarized to precise and unbroken laying out of rooms, devoid of interest in this respect. Sir John's ideas went further. He wished to raise impressions not easy to be forgot, or passed over in common with the general run of habitations rising simultaneously on every side. Finishing of the rooms. Hall story: the dining-parlour and drawing-room, wholly modernized; the other arrangements, it is believed, remain unaltered, but without possessing any features of alcoves, columns, niches, general entablatures, or ornamented coved ceilings. One pair, chiefly sleeping-rooms, the largest ones modernized; the others in same state as those beneath them. However, though little is before us with regard to the general finishings, much satisfaction is afforded in the chimney-pieces. They are of a turn congenial to the knight's direct habits of design. Simplicity seems to have been his model on this occasion; and we follow him from the hall-story to the one-pair and second ditto, where each is properly distinguished by the mode of work thereunto assigned. Hall chimney-piece: plain piers and

plinths with scroll brackets, supporting a plain fascia (mantel), on this a long pedestal of fillets, and a large cavetto. Breakfast-room: plain piers, fronted with terms half fluted, supporting a fascia panelled. Room, on left of ditto: plain piers, fronted with a scroll term supporting a plain fascia, on which, a half-conceived Doric cornice with mutiles or blocks. One-pair: bow-room; side scrolls, architrave of one fillet, with kneed heads coursing into an elliptic arch, on which a pedestal for a busto. Room, left: plain mantel and jambs, with a half-conceived dentil cornice. Ditto, right: architrave of one fillet, and double kneed. Two-pair (rooms over those just adverted to), left: plain mantel, and jambs, kneed, supporting a long pedestal of fillets and a cavetto. Right: architrave of one fillet, and two facias, kneed, on which a long pedestal with fillets and reversed cima. It is to be observed, from the bold and ample projection of the parts, the cornices and pedestals are fully adequate for the placing thereon small statues, bustos, vases, etc. On the walls of circular stairs are occasional circular-headed recesses. The passages are groined; and in the basement story groins are also allotted to the passages; the plan lines of bows, breaks, square towers, etc., of course preserved, being, in fact, the source from which those above take their uprights. Here are many attractive subordinate objects, in arched cupboards, bottle-safes, cistern lodgments, etc.; in short, strict architectural attention is everywhere maintained.

Contiguous is a large mansion, bearing several of the Vanbrughian features, but altered in some respects; therefore, little more than a slight review will be attempted of the two main fronts, which possess no very particular or striking characters; a mere spacious and consequential design seems all that was intended; in truth, we see our knight could be grave, and give way in certain points to architectural formality and circumscribed order. South front: of three parts, a body and two receding wings, which body is in three divisions, made by Ionic pilasters the height of elevation; the entablature has triglyphs only over ditto pilasters; circular-headed doorway and windows; general balustrade and lead flat for views. North front: the body and wings, which latter particulars are in advance, giving thereby an Ionic colonnade and balustrade balcony over it; not anything remarkable in the windows; general cornice, balustrade and parapets. Turning to the east and-west back sides of the mass, the humour of Sir John is in full display; recesses, breaks, masked chimneys, and other his sportive touches—all which prove him, on these aspects, left in his own dressings, while the fronts themselves tell out, half Sir John and half Sir —, anyone who of late has presumed by alterations to mix his own professional costume with that of our master workman. Materials: brick.

What partial insight we had of the interior, nothing occurred to rivet attention, either in raising conjecture what the original finishing

might have been, or by noting what now renders the walls comfortable and fashionable. . . .

Passing from hence (in our progress to the Hospital), through the north-east angle of the park, our notice was attracted by five small brick conduits, with stone dressings, which, from their peculiar formation, must needs own the hand of Sir John. They are pleasingly varied, and partake of a square body, with and without piers at the angles, circular-headed doorways and keystones, etc. One has a pyramidal termination.

Royal Hospital, Greenwich.

[1815, *Part II.*, pp. 494, 495.]

Centre of the more Southern Range of the West Fronts (by Sir J. Vanbrugh).—Its eastern aspect, in the greater part constituting the west side of the west court, north and south sides of ditto court, by Sir C. Wren, with end finishings, including rich frontispiece elevations; at their termination commences Sir John's design both in this front and court, as above. The lines in three large divisions, with small receding ditto at each extremity. The central divisions on both elevations are remarkably bold and assuming, magnificent, and highly decorated, and of a cast that no one but Vanbrugh himself would have presumed at his time to have stepped so far out of the beaten tract of commonplace workmanship to erect it. . . .

West Front.—Taking the centre division, it is found discriminated in three parts, by two Doric columns and two pilasters, of at least ten or twelve diameters; columns have flutings, pilasters plain; collarino of capitals with roses, and their mouldings enriched. In the entablature, breaking with the extent of this division, the architrave has its mouldings, enriched, frieze plain, excepting that over each column and pilaster is a triglyph; mouldings in cornice enriched, but without mutile or other characteristic particulars. Agreeable with the extent of division a running pedestal plain. The three parts themselves are thus made out: centre, three stories; first story: doorway through the building into the court, with impost and arched head; over it rough courses of masonry, so left, no doubt, for some intended illustrative subject of the hour, but the sculpture was never executed. Second story: window with impost and arched head, supported by three scroll brackets, compartments of roses between them and a horizontal cornice. Third story: oval window. Side parts: four tiers of windows, without architrave for staircases to the different wards; two first, circular-headed; third square-headed, and fourth circular ditto with treble keystones. Impost from centre window runs between third and fourth side ditto. The other two divisions, left and right, are in four stories, between first and second story, a string; an independent frieze and cornice

runs from centre entablature, with a parapet ; rustics at the angles. The several windows entirely plain. Receding divisions : four tiers of circular-headed windows, rustics at angles of first three stories ; to the fourth ditto the rustic upright alone prevails. The entire run of mouldings enriched. Materials : centre division stone ; side ditto, grounds brick, dressings stone.

East Front.—Centre division has an increase of dimension in extent, but the idea of forming the three parts therein is by Ionic pilasters only, four in number ; their diameters exceed those observed on west front ; in the entablature they support the architrave and frieze breaking up right with them, but the cornice extends from out to out. The capitals have suspended from the volutes festoons of fruits and flowers. In the centre part of this division where the accumulation of space is allotted is shown a subordinate pilaster with abacus on each side larger ditto, supporting an elliptical arch with plain architrave edged with a fillet, rising near to the general cornice, containing within its lines four stories (three windows in width, west front only one) ; the central allotment of them has first, doorway ; second, circular-headed window, with impost ; third, circular ditto ; fourth, square-headed ditto with kneed architrave. Side allotments, similar windows ; first story rusticated, second ditto double whole columns, with fancy-leafed capitals, full entablature, and pediment curiously worked with breaks in miterings of the mouldings agreeable to upright of the columns. Side parts : four tiers of windows ; first, plain window with elliptic head ; second, string and window with impost, and circular head ; third, small square window ; fourth, octangular window, bound with a high-relief architrave, accompanied by a mask-head keystone, and surrounding festoons of fruit and flowers. Side divisions, etc., nearly in repetition with those of west front, excepting that the angles have the rustic perpendicular without the horizontal joints being marked. Mouldings enriched ; modillions in the cornice of the centre division. To the smaller windows of both fronts, sills of three mouldings. Materials : centre division stone ; side ditto, grounds brick, dressings stone.

That the true spirit of Sir John expands over the centre division of this front is most strikingly obvious—indeed, beyond example ; whatever may be the public opinion of its merits or demerits, we cannot positively affirm ; still, if a “*Concise Description of the Hospital*,” published 1794, is referred to, an intimation is therein made that “the west front of this building, by Sir J. Vanbrugh, is intended to be cased with stone ;” however, opinion prevalent at some quarter bodes this interesting specimen no good. The more northern lines of the general west front, by Jones, Wren, and others, have recently been “taken down and rebuilt,” showing, no doubt, what all admirers of historic styles in architecture (and at the same time presenting

documents of the munificent hands of royal founders) must expect will be the fate with regard to other objectionable portions of the great whole. It is almost needless to declare we detest innovation in altering the character of original designs; needful repairs should alone be resorted to; of course, "rebuilding" on novel ideas must be condemned. . . .

Perhaps there may be need to mention that the knight's interior is nearly parcelled out in staircases, groined passages and wards, without any noticeable decorative objects.

Blenheim House.

[1816, *Part I.*, pp. 37-39.]

Before we enter on the actual survey of Blenheim, it will be first expedient to particularize the plans and elevations published in the "*Vitruvius Britannicus*" by C. Campbell, who introduces them in this manner: "This noble fabric is the seat of his Grace the Duke of Marlborough, in Oxfordshire. In this collection I present the curious with all the plans and elevations, by the particular direction of Sir J. Vanbrugh, who gave the designs of this magnificent palace. . . . It was built in 1715."* Two plates of the house (in part copied from the above), published by Bowles about fifty years ago, are also consulted.

Plate I: General Plan.—Extent, 850 feet; formed in a great court, central; wings for offices left and right, and in continuation of great court, the main, or state allotment of the building itself. This display gives the masonic "three in one," bound together by said great court, the entrance into which is from its great gate, west, with a double colonnade upon the great terrace, squaring the great court in its four several sides. On the left, the kitchen court, encompassed with the kitchen, common hall, bakehouse, laundry, inferior courts, little portico, greenhouse, water-cisterns, etc. On the right, the chapel, stable-court, encompassed with stables, coach-houses, inferior courts, greenhouse, water-cisterns, etc. From these offices are colonnades leading to the principal floor of the house.

Plate II.—Ground plan of the house, which comprehends an oblong, lengthened out on the two extremities towards the great court by sweeping augmentations of walls; the whole laid down in five divisions of official apartments, etc. First division: central; cellar under the great hall; vaults under the portico and salon. The other divisions contain the wine-cellars, little stone halls, corridors, vaulted areas, and arcades round them, stone gallery, pantry, stove to the bagnio, still-house, chaplain's hall, steward's hall, servants' hall, hot and cold baths, cool dining-room, bedchamber to the bagnio, stairs, etc.

* Queen Anne died in 1714, therefore the above date signifies when it was entirely completed.

Plate III.—Plan of the principal floor of the house: It rises on the same disposure of lines as the ground ditto; first division, central; great hall, portico, and salon. Left, two divisions; ante-chamber, drawing-room, great bedchamber, grand cabinet, vestibule, ante-chamber, other bed-chambers, wardrobe, and closet. Right, two divisions; great gallery, vaulted corridors, little (or internal) courts, little dining-room, with, on each side, centre division, lesser closets, dressing-rooms, little apartments, little ante or waiting rooms, grand stairs on each side the hall, and in a variety of other situations.

Of the elevations, it is regretted that the plates give no representations of the grand gate of entrance on the terrace, or its double colonnade, or of the wings, except the kitchen, left, and the chapel, right; they are, of course, similar in design, of three divisions, two stories; windows in first ditto, circular-headed, with dado compartments; second ditto, square-headed; breaks at the extremities of the divisions rusticated; centre division, a pediment containing shields and palm branches; parapet with balusters. Over centre division, a superb combination of pilasters, circular pediments, vases, and a terminating ball. It is not decidedly manifest whether this object presents one of Sir John's excellent expedients to mask his chimneys, or is to be considered a mere architectural decoration; but our actual survey, intended to take place this spring, of the whole pile, will determine every seeming difficulty in the present elucidation of Campbell's and Bowles' plates.

Plate IV.—Coming to the main front of the house, it is found to be most majestically designed, and well calculated to express a nation's idea of military triumphs, serving as a stimulus to raise up future heroes, in expectation of receiving the like reward. In the centre of the five divisions of the house is the hall; a flight of steps with pedestals conduct to the portico with Corinthian columns and pilasters; double height of doors and windows, a pediment inclosing armorial bearings; an attic story takes place, having breaks, windows and pediment; on this latter decoration tiers of balls, with foliage, etc. The second divisions, left and right, are run out in line by Corinthian pilasters, circular-headed windows, etc., in two stories, entablature, and balustrade; the sweeping augmentations are in two stories; first ditto, Doric columns; circular and square headed windows, entablature, and balustrade. The third divisions, left and right, advance considerably by means of the sweeping augmentations; two stories, grounds rusticated, windows circular-headed, entablature, the frieze has a series of scrolls. Here the chimneys, as attics, are most imposingly introduced, in one great pedestal with open arches, pilasters, parapet, and ball-ornamented finishings. The windows to the ground story are circular. The general terrace, with its several flights of steps, sided by pedestals and vases, affords a fine introduction to the elevations. On the introductory colonnade from the

wings to the house are vases and military trophies; trophies also on pedestals of portico; statues on the entablature of first story of sweeping augmentations, as are likewise on second pediment and balustrade of centre division.

[1816, *Part I.*, pp. 135, 136.]

Plate V.—Front towards the gardens. Bears the five divisions, the breaks of which do not advance much from the general line. In the centre the salon, a flight of steps like the main front conducts to a portico also having Corinthian columns and pilasters; double height of doors and windows; not any pediment, but over the entablature a grand pedestal sustaining an equestrian statue of the victorious Marlborough, trampling on some prostrate foes: a lion and eagle act as supporters. Behind this subject, a vast accumulation, (to mask the chimneys) of grounds and pilasters, edged with scrolls, and terminating in a large ornamented ball. The second divisions, left and right, are run out similar to main front, with Corinthian columns and pilasters; circular-headed windows in two stories, entablature, and in lieu of a balustrade, a continued pedestal, with breaks, on which trophies and balls. There being no repetition of the sweeping augmentation, lines of windows in two stories succeed. First story, heads of the windows, semicircular; second ditto, square-headed; entablature and balustrade, in centre of this latter particular, scrolls with angels holding a vase. The third divisions, left and right, are in repetition from those in main front. Windows in ground story diversified, some being circular with masks, others square, with rustics, etc. Although the ground lines of this front vary from those of the main ditto, still the principal disposure of the upright is carried on with the same noble and superb idea, combining much novelty in certain decorations, so well contrived to keep architectural interest alive, and raised on that changeable tide of new design, ever marking the hand of genius, here so fortunately displayed.

Plate VI.—East front, or one of the flank elevations of the main building. Five divisions are again conspicuous; in the centre a circular projection, rising from basement to second story, sided with one tier of windows, Doric pilasters between them; entablature, on which statues, trophies, etc. Second division, left and right, two stories of windows; first story, circular-headed; second ditto, square: general balustrade over these divisions. As a grand central finish, another accumulation of grounds, pilasters, perforated arches masking the chimneys. Third divisions, left and right, are still in repetition of those in the other fronts. Windows in ground story are mostly square, with segmented heads and keystones, the others entirely circular. In this front no other departure is visible from the prime assemblage of splendour than a necessary diminution in point of

decoration, which such an inferior portion of the house necessarily demands.

Taking the entire mass of buildings, there is an air of grandeur, unity of parts, just proportions, and a beautiful admixture of enrichments not to be surpassed. It may be allowed a luxuriance of thought predominates, but not anything wild or extravagant. It is indeed Sir John seated in professional state, full of composure, dignity, and innate worth, the true criterion of a great master—a master who in this, his Blenheim, has produced one of the finest specimens of the art since the sixteenth century.

[1816, *Part II.*, pp. 411-414.]

Internal Survey : Basement Story, or Ground Plan.—It has been observed that the contrivance, decorations, uniformity, and grand effect of the whole official part of the arrangement is by far the most admired portion of the building ; nay, it is as strongly maintained that it is superior to any other work of the time or since. Conviction must in some degree subscribe to this position ; for while the principal story over it admits no more than the commonplace form of the rooms, etc., here fancy gives a loose to numerous masonic ideas unfettered by precise modes, which are so compatible with the higher departments of life ; for what with the intermedial concurrence of lines, the accidental and sudden lights, the glaring or the gloomy, and retiring half-shades, the scene is at once uncommon and enchanting. Nay, more : the entire story has received a noble and complete finish, the face of each wall showing the highest-wrought masonry—a circumstance of strict attention, which is not, perhaps, so demonstrable in the story above. Cellars or vaults under portico, great hall and saloon, sustained by pilasters having bases and caps ; that under saloon, double and central in quaternion groins and ribs ; the diagonal of ribs to vault under hall, say 60 feet, a fine work of emulation, after our Saxon architectural flights in this way. The other divisions of wine-cellars, little stone halls, corridors, arcades, stone gallery, etc., peculiarly pilastered and groined. There are a few rooms with wainscoting and flat ceilings, as belonging to the steward, housekeeper, etc. ; but a doubt arises whether they were originally so. The stairs are many and ample ; in short, the communications from and to every point are ready, free, and unembarrassed, each emanating from the thorough-pierced corridors, dividing the mass of the building. In centre of divisions, right and left, capacious areas and courts for lighting the corridors, etc. Decorations confined chiefly to the chimneypieces of steward's and housekeeper's rooms. The first, plain kneed architrave with superstructure of panelled pedestal supporting a busto, sided with scroll vases. The second, architrave and side vases similar, with large guideron shield on centre of the design. Kitchen : extremely lofty,

an oblong of two cubes, each marked by panelled pilasters and tablet caps, from which groins take their rise in panelled ribs centering with perforated square tablets. The chimney-pieces large, and well befitting the purpose of the office, which indeed is strongly in character with those sumptuous culinary erections of old times, at Glastonbury, Durham, Raby Castle, etc.

Principal Floor.—After the passing of near a century, it is not to be expected but some alterations in a vast edifice like this would take place, either from an idea of greater convenience, fashion, or some other cause ; or it may have so happened the first-meditated enrichments were never gone through with. There is certainly not a correspondent or, as it should be, an increase of splendour from that witnessed externally ; it is possible the mind, in contemplating that complete burst of enrichments, is rendered too sanguine in expecting what should or what might have been placed on show ; as it is, there may be a certain portion of disappointment. Still, taking things as they are, there is much to charm and elevate the senses ; the hero of his country had his reward, and we must be satisfied.

Noticing the house centrally, the hall breaking up the height of three stories, an oblong, five divisions of open arches, in three tiers, left and right : first tier of arches, give windows ; second ditto, lead to vaulted corridors ; third ditto, chimney-piece, now stopped up for buzaglio stoves ; fourth and fifth ditto, to grand stairs, through which in view they have an unusual and magic effect. Second tier, right and left, five open arches, for similar purposes to those just specified. Third tier, left and right, five arches for window on each side, by which, with others at each end of hall, a sufficient light is given thereto. The end of hall, opposite the entrance side, is in most respects similar to it ; they both rise by Corinthian fluted columns in height the two first tiers of hall ; between them Corinthian fluted columns, of a lesser dimension, supporting a large archway opening to corridor arrangement in pass to saloon : the effect is grand and striking, not alone presenting the entrance to saloon, but a cantilevered gallery over it, being the communication from each side of the building to chambers above. By way of keystone to ditto large archway, royal arms ; supporters, angels sounding trumpets ; crest, a crown inclosed in palm branches. Upper or window tier, wholly painted with draperies, trophies, and diamond compartments ; it is believed a very recent repaint, as the pencilling in no sort accords with the master-touch of the ceiling by Sir James Thornhill. In consequence of the oblong form of hall, the bounding frame for picture in the ceiling is an oval, richly ornamented and gilt, containing a magnificent painting in scene, half pagan half costume, where we have our warrior-duke in a Roman habit, introduced to a full assemblage of gods and goddesses. . . .

Saloon.—An oblong like the hall, though of far less magnitude,

takes the same height that is in the altitude of the edifice. The uprights have on each side large marble doorcases of pilasters bearing arched heads with shell keystones; a receding and lesser doorway within them; in the heads thereof, the imperial arms; two plain kneed chimney-pieces on west side of room; on east side ditto two tiers of circular-headed windows; dado of marble. The decorative turn of the uprights, exclusive of the window side, bears a superb design entirely scenigraphic, and, with the ceiling, painted by La Guerre, it is uncommonly impressive and commanding, though composed with the most confused and discordant subjects ever encountered in one view. Notwithstanding the brilliancy of the general picture at first sight may banish reflection, and charm awhile discrimination, impartial illustration must be attended to, and then we feast upon our half-completed banquet, fairly and undisguised. The scene rises in a superb composite gallery of double fluted columns, decorated with large draperies, on a noble run of pedestal, having compartments of fruit and palm branches: entablature consonant to the order. A superstructure ensues in a second gallery of oval perforations; a second cornice terminates the uprights. In the first gallery, assemblages of various characters, English, Scotch, Irish, Welsh, and other Europeans, with Asiatics, Africans, etc., all in their proper costume. (The painter, it may be presumed, had occasionally encountered them in his visits about town.) Among some very striking portraits, the artist himself is remarkably conspicuous. Over each doorcase, ovals with basso-relievos of angels, etc. Second gallery: the oval perforations are supported by Roman terms, male and female, between them naked prisoners, and costumed armour, banners, and other trophies of Marlborough's day. In the gallery, a variety of Roman soldiers, arranging more costumed armour, and banners of our hero's conquests. Oval ceiling with excessively rich foliages in frame, inclosing another magnificent group of pagan gods and goddesses, among whom our hero is again brought forward, and again marked by a complimentary Roman habit.

Entering the state apartments, commencing at the west end; the north range, then through the east range to the library. Item No 1. modernized. 2. Ditto. 3. Chimney-piece, kneed architrave, with frieze of sweeping flutes, flat plain ceiling. 4. Ditto, chimney-piece, superstructure of angular terms, compartments, and sided by scrolls, Corinthian columns at sweep of bow window, modern cove ceiling. 6. Plain architrave chimney-piece with plain superstructure; cove ceiling having a large plain oval compartment. 7. Chimney-piece modern; general entablature of frieze and cornice ornamented. 8. Chimney-piece of terms, scroll-blocks in the frieze, and head in its centre; ceiling rather busy in the compartments, their borders goloched. 9. Chimney-piece modern, cove ceiling with large diamond compartments, golochoi border. 10. Chimney-piece, scroll

pilasters, cornice, cornucopiæ in frieze, tablet with a head; general entablature enriched; rich coved ceiling with large inter-connectings of circular compartments goloched, and other ornaments. 11. Knead architrave chimney-piece, modern ornaments introduced thereon; general cornice enriched, oblong compartments in ceiling, their borders leafed. 12. Modern chimney-piece, general cornice enriched, cove ceiling with oblong compartments and golochi border. 13. Knead architrave chimney-piece, general cornice enriched, cove ceiling, oblong compartment, its border leafed. The original door-cases and window architraves remaining, have the protruding mouldings; some of the rooms retain their original oak-panelling; the rest, of course, modern papering. It is to be observed that many tapestry hangings are yet exhibited, representing the victories of the great duke; these are not only most admirably expressed, but rendered invaluable from their strict adherence to the events and costume of the hour thus brought forward—a consideration certainly of more worth to the historic service of the country, than all the unnatural and dreaming compositions of artists in general, by their admixtures of mortals and deities, old times with new, fiction and matter of fact, all done, forsooth, under the specious stamp of following the models of the Roman and Grecian schools.

Great gallery occupying the entire line of south front, now the library; its centre, a semicircle; at each extremity a square in projection, forming in the length five divisions of windows, three in each. Three doorways and two chimney-pieces opposite windows. At two-thirds of the uprights in certain divisions, particularly conspicuous at the two extremities, rise Doric fluted marble pilasters, their entablatures ranging round the whole work, with a general superstructure of inferior pilasters, bearing half coved vaultings. The ceiling takes place demonstrating the above five divisions, in circular (centrically) oblong, right and left, and octangular at the two extremities; these latter mounting into dome-heads, the enrichments of which are profuse, being in diamond compartments and other ornaments. The embellishments of the other ceilings are confined to the borders of the compartments. The grand central door-case is of marble, as a Doric frontispiece, inclosing an inferior ditto arched. The windows sided with Doric pilasters, and richly diamonded, as are the attending impostos and archivoltos. Two elaborately worked chimney-pieces of terms tablets, a superstructure of compartments, terms, breaks, pediment scrolls, beads and foliage. The objects of furniture decorations, which take place of the first intended use of a picture gallery, are a continued line of book-cases fronting windows and at the extremities, on which a continued gallery; its parapet is elaborately worked with foliages. A second line of corresponding book-cases succeeds. The magnificence marking this room is carried to a very high degree of taste and skill. At the west extremity an

antique busto of Alexander ; at the east ditto a whole length statue of Queen Anne, each in proper costume ; this is as it should be ; the pleasing ideas they impart are not falsified, and we are presented with the actual resemblances of those who once were so great and illustrious.

Chapel.—Altered from original plan by giving the altar end a square finish instead of a semicircular one, noting at same time that the altar end does not stand according to the ecclesiastical observance, full east, but south ; an innovation which, we may safely assert, holds up Sir John as the first professionalist that turned this obligatory and sacred practice from its due position. An unclerical propensity, surely, at least unpicturesque and non-effective, as the divine table, to say no more of it, is thus thrown into a sombre and half revealed light, while on the point (east) the rays of the sun from the south and west, would have given that luminous display so necessary to impart those sensations allied to prayer and meditation. Plan, an oblong : four Corinthian pilastered compartments on the several sides inclosing east, the windows, and west, large recess. At north end, the state gallery supported by Doric columns ; scroll-frontispiece at back of gallery. Altar end, two windows, foliated compartment between them, and below a very uninterestingly-conceived Ionic screen. The pulpit of the like common cast. Ceiling, large compartment, with rich border, and central flower. From the visible falling-off of according decorations in this place with preceding parts of the great whole, it is plain, a small portion of Vanbrugh's ability was here put in action. In fact, it has been understood, he left his Blenheim job not so complete as might be wished, but the efficient cause has not been clearly or satisfactorily made out. But every object in this chapel now either gives place, or is rendered insignificant and diminutive from the gigantic monument, blocking up nearly the west side in one colossal statue of the first Duke and Duchess and their two sons, attended by Fame and History.

St. John's Church, Westminster.

[1816, *Part II.*, pp. 518-520.]

Notwithstanding Vanbrugh appears to have been indifferent as to what point he placed the altar end of his chapel at Blenheim, he on this occasion has been scrupulously correct, as we find his west end, north entrance, south ditto, and east or altar end. Our knight's essaying to wield the pen as well as compasses, each with equal power, raised against him many enemies, as scurrilists, lampoonists, and doggerel-mongers ; among their keen hits in this way this comparison seems to have taken the lead : "St. John's Church bears the idea of an elephant thrown upon its back." . . .

Plan.—An oblong, narrowed at west and east ends by semi-

circular sweeps, for vestry at first point, and altar at the latter. Spacious porticos on north and south sides, the terminations to which, on each of their points, have circular towers, not directly or externally visible to first story of the general design, but to the second ditto, where they become conspicuous and independent, assuming a principal feature in the work (the elephant's legs). First tower, south-west : Circular stairs, from basement to south portico ; second ditto, south-east, circular stairs to top of church ; third ditto, north west, bell-tower ; fourth ditto, north-east, for ladders, etc. The vestry is a well-disposed and commodious room. Pews giving centre and side aisles, pulpit and reading desks, galleries, organ ditto, altar-screen, etc. The area round the edifice was so laid out as to erect four streets, each leading to the four fronts : that on the north, North, now Church, Street, and that on the east, East Street, only are built : the two others not marked out ; the north side of area the only part likewise built upon.

Elevations.—North side : considered as chief entrance, which is on a grand flight of steps, with paces, or landings, oblong and circular, leading into a Doric portico in three divisions rising the height of elevation, inclosing two tiers ; first for three doorways (left and right, others for towers), second for windows lighting the interior. Left and right of the portico is run out with two Doric pilasters, and between them two tiers ; first, doorway ; second, window ; each, however, for decorations to first story of towers. A large and consequent pediment takes place, directing the springing and declining lines, but at one third of their due central unity ; a large opening is left for balustrade, centred by an association of small Ionic pilasters with an arched perforated opening, pedimented, and a pedestal for a statue. In a receding portion, and rising on side walls of building, the roof is seen, making out in most curious sort the other afore-mentioned deficiency of general pediment. This manœuvre in architecture is one of our knight's peculiar strokes of art ; it may be called an irregularity, and not strictly partaking of that more serious or ecclesiastical massing of the lines so noticeable on the entire whole ; still it is not impossible but that all is in the true Vanbrughian style, and we alone, too much swayed by the now professional rules, behold the flight through a false medium. The second story or circular part of towers come on view at springing of above pediment, standing on a square pedestal (which pedestal has small square openings with guideron frames). At the four points detached Corinthian columns, ditto accompanying pilasters, making a part of the towers ; four semicircular-headed open arches, with four circular open windows above, form the circumference of the same ; general entablature with block scrolls in frieze ; a sweeping pedestal crowned with a pineapple gives the finish.

Resuming the lines of body of edifice on the sweeping parts : two

tiers of windows, rustics, no perpendicular joints. The narrowed, or east and west extremities succeed : Doric pilasters in continuation, and between them, extending the height of the two tiers, one long compartment. On general entablature, continuation of balustrade. The heads of doorways semicircular, with imposts, and triformed keystones. In the basement, segmented headed doorways, and windows to crypt under the church. South side, in repetition.

West Front.—The narrowed end in advance, Doric pilasters in continuation ; they make by their positions three divisions. In centre large window, with semicircular head, two tiers of smaller windows in side ditto, square heads. General entablature, over which, centrally, correspondent association of decorations with those on north side already described, but take terms and pilasters instead of Ionic columns there set up, inclosing a niche for a statue ; large inverted scrolls, with palms, make out the width of the front. Sweeping parts and end lines of design, same as at extremities, as witnessed on north side, except that long compartments show imposts, or masonic preparations for sculptures. Basement lines in continuation.

East Front.—Repetition of the above.

Interior.—A lamentable falling off in regard to architectural gratification from what the exterior so highly raised expectation of, by a progressive ratio of increasing embellishments ; but we are told from the tradition of the place that a fire destroyed all Sir John's internal performances. This may be credited, as what little is bestowed is of the meagre parsimonious parish cast, consisting chiefly of pews and galleries to answer the usual purposes—conveniency, remuneration, and profit. However, as the conflagration did not affect the walls, their heights are maintained by Corinthian pilasters set at first against the piers between the windows. Their effect is certainly noble. Here all praise is closed, and in reluctant train we thus proceed. Doorways and windows plain, pews and galleries in plain panel-work, the latter supported by extremely slender Corinthian fluted columns ; organ-case, of the usual large unnecessary dimension, hiding west window, and of the plainest cast ; pulpit hexangular, rather enriched, and with the reading-desks turned, according to present mode, direct against the altar, which altar is of the commonest degree ; has a screen of five divisions in panels, made by Corinthian pilasters ; centre division an oval glory, over it a Bible ; Belief, Commandments, and Lord's Prayer on each side. Ceiling, oblong in many compartments ; to largest in centre an ornamented flower ; double golochi to borders, etc.

[1817, *Part I.*, pp. 7, 8.]

Crypt.—Like all Vanbrugh's works, the basement has thoroughly engaged his attention. Extreme length, east and west, in three

aisles, made by massive piers, with plain plinths and caps. At the narrowed part of the plan, by sweeps (already evinced), the aisles lessen, dimensions being less; three divisions, the central aisle four ditto: the several arches and groins take oval forms. From these particulars it will readily be perceived that the effect of the scene is well adapted to carry on the interest already entertained for the main construction. Materials: to the crypt, brick walls and piers, the dressings stone; above, the whole elevation is stonework. . . .

The Reign of George I.

[1817, *Part I.*, pp. 223-225.]

A new series is opening before us, where is found but a small portion of foregoing appearances that stand in strong character or are predominantly conspicuous; and as political circumstances and fresh springs of architecture became at this period actuated by similar impulses, the field for each was large, and left open to equal enterprise and equal success. . . .

In the course of this reign (fourteen or fifteen years) many examples suiting the purpose of our progress rose both in town and country, their designs grand and extensive; indeed, a princely creation of objects marked their walls, unlimited patronage seemed to prevail, if Campbell's "*Vitruvius Britannicus*" is consulted, where is an ample display of the most imposing houses enriching this era; in fact, it is from his grand national work, in three volumes, folio, our materials must be selected in great measure, as in former instances (see some of the preceding reigns), as no other publication of the same nature was then in existence; with his labours the task dropped in a certain degree: however, in our time, some professional men, Wolfe, Gandon, Richardson, etc., strove to wield the lever of continuation by bringing out four volumes among them, of later erected edifices (from which we also intend making the necessary observations). . . .

MEMORANDA FROM "*VITRUVIUS BRITANNICUS*:"

Mr. Johnstone's House, Twickenham, Middlesex, 1710 or 1712
(James, architect).

Plan.—Three parts in width, two ditto in depth, and hall centre; left, back stairs and two parlours; right, best stairs, bedroom, and two closets. Depth: three rooms. Chamber floor: bedroom arrangement.

Elevation.—Two stories; Doric plaster doorway, circular head window over it, with architrave, sided with festoons of flowers and a dado tablet; side windows plain, notched dado tablets, block cornice, a statue on each end of ditto.

Campbell House, Glasgow, 1712

(Colonel Campbell, architect).

Plan.—Three parts in width, two in depth; hall centre, grand stairs and saloon; left, two closets and two parlours; right, two parlours; depth, two rooms. One pair, or chamber-story; similar arrangement for bedrooms.

Elevation.—Three divisions; centre ditto breaks forward, scroll and circular pediment doorway; all the windows have kneed architraves with dado tablets; centre division a pediment, balustrade gallery on roof supporting vases; rustic quoins, grand projecting flight of steps inclosing a terrace.

Hall Barns, near Beaconsfield, Bucks, 1724

(Ed. Waller, Esq.; Colonel Campbell, architect).

Plan.—Centre, one large room, sided by two small ditto and closets.

Elevation.—Ionic column circular-headed doorway, columns, and architrave rusticated; windows with pediments, treble keystones, general block pediment; in tympanum, guideron shield and ribands; three statues on pediment; side-windows kneed architrave and plain cornices. The great Waller wrote his poems on this spot (understood in some prior building).

House, Twickenham, Middlesex, 1724

(in the Palladium manner).

Plan.—Three parts in width, two in depth; best and back stairs in centre, parlours on each side; back range, saloon centre, room on each side. Attic story; on right two bedrooms whole depth; right whole depth in a gallery.

Elevation.—Grand double flight of steps with balusters (forming the basement story); in centre block pedimental doorway, plain architrave windows with cornice; in the attics, square ditto, plain entablature.

Mr. Hudson's House, Sunbury, Middlesex, 1712

(Fort, architect).

Plan.—Extensive arrangement, a central mass for house, and wing in advance; on left ditto, stables and other consonant offices; uncommonly pleasing; right wing, kitchen and its consonant offices, equally well laid down. Centre mass: three parts width, depth three ditto; in front, hall and best stairs, with rooms left and right; in the depth saloon central, back stairs, rooms left and right; most happy and complete disposure of a plan.

Elevation.—To the wings plain doorways and windows, general block cornice with pediment central. Centre mass for house; three stories and in three divisions; Ionic column pediment doorway; all the

windows plain, general block cornice, on centre division, a pedestal gallery decoration ; fine unity throughout, though of the plainest cast.

Mr. Cary's House, Roehampton, Surrey, 1710 or 1712
(Archer, architect).

General arrangement still more extensive than the preceding design ; great court, left and right, offices for kitchen and stables (Burlington House mode), with sweeping arcades to the house. In the front of court sweeping walls, as the out confine of the buildings ; an oval basin in centre of the court. The house : three parts in width, three ditto in depth ; in the width, hall and rooms on each side ; in the depth, staircases, saloon, and rooms left and right ; extreme curious double rise of steps to entrance.

Elevation.—Three divisions ; side divisions, plain pilasters and rustic quoins ; Doric pilaster doorway with broken pediment ; plain windows (in centre of third story, oval windows), keystones and notched dado tablets, with the exception of one in centre having Corinthian pilasters, its entablature supports two balusters (not a happy idea), general block cornice baluster, parapet with vases over centre division ; general pediment rises from said cornice, and broken to accommodate ditto central balustrade.

Newby House, Yorkshire, 1721

(Sir W. Robinson, Bart. ; C. Campbell, architect).

Plan.—Three parts in width and depth ; in width, hall and rooms left and right ; in centre part of house staircases and small rooms ; depth, saloon and rooms left and right. Second story as attics, much the same kind of arrangement, except on right, one continued gallery whole depth.

Elevation.—Centre division Ionic columns, circular-headed doorway ; first story windows pedimented ; second ditto, or attics, square windows with kneed architraves, general block cornice, with pediment to centre division ; in tympan, guideron shield and ribands, general balustrade, in its centre three statues, and at extremities vases. A most elegant design altogether.

Atherton House, Lancaster, 1723

(Sir R. Atherton, Bart. ; W. Wakefield, architect).

Plan.—Three parts in width and depth ; great boldness in the arrangement, and some change evinced therein from preceding methods. In centre, large hall breaking back two-thirds of depth, its end distinguished by an alcove for a statue ; at its back, saloon with stairs and rooms left and right.

Elevation.—Notwithstanding that in this design much similitude is visible to the foregoing ditto, yet some variations occur ; to the basement, in its centre a lofty flight of steps, left and right rustics without

perpendicular joints or chamfers; first story windows have plain kneed architraves at bottom, and pedestal dados; blocks support windows to second story. Upon the whole, we must decide between these two rival mansions in favour of Campbell—that is, with regard to elevation; but in respect to plan, Wakefield certainly has the advantage in the latter construction.

Rookby House, Yorkshire, 1724

(T. Robinson, Esq.; W. Wakefield, architect).

Here Wakefield comes forward with great superiority and master-ship; it is presumed no conception in architecture can be more satisfactory to the view, although its mass is still continued on the same confined scale as those already enumerated.

Plan.—Three parts in width and depth; hall in centre, with a most uncommon central tri-formed colonnade groined; behind, stairs; left, whole depth, three rooms; right, a gallery whole depth.

Elevation.—Flight of steps in the centre; on each side rustics with perpendicular chamfers. The central part upright in two stories, having Corinthian columns and pilasters; side parts rise but one story; circular-headed double Corinthian pilaster doorway; over it square windows to second story; circular-headed windows to side divisions, also rustic quoins; keystones with sweeping dados to the other windows in centre of this story; in the second ditto the windows have supporting blocks; balls on each extremity of side divisions; general block cornice and balusters, with vases to centre division; plain cornice to side ditto.

Additional Notes.



ADDITIONAL NOTES.



Durham Cathedral.

[1801, *Part II.*, pp. 1091-1093.]

I shall lay before the public the state of the cathedral church of Durham, when I surveyed and made sketches of every interesting part of that stupendous fane, in 1795. As I was engaged in this business nearly three months, I may be accredited in my several observations, which are not given from a hasty and indifferent decision of two or three days' investigation, but from minute and deliberate memoranda and sketches of facts and existing objects. . . .

In 1795 I was ordered by the Society of Antiquaries to survey, and make architectural drawings of, the cathedral of Durham,* to be engraved and published by them in like manner as those already produced of St. Stephen's Chapel, Westminster, the cathedral of Exeter, and the abbey church of Bath. . . .

My first sketch was a north-west view, taken from the west side of the river, near the ancient undecaying bridge, of the bishop's palace, cathedral, dormitory, and buildings in continuation; second view was from the same side of the river, near the modern decaying bridge (if opening joints and perishable materials can make it so), giving a reverse show of these surprising objects; third view, the gateway entering from the city into the precincts of the religious buildings. Need I observe this gateway is used as a prison? It is. Fourth view, the gateway entering into the large court, where are the priory, or deanery, and other ancient buildings, inhabited by the prebendaries, etc., which, it is hardly necessary to state, have been altered and accommodated to present modes and manners, although this gateway still bears its lines unchanged, evincing a design of much consequence.

* I at the same time made several independent sketches on my own account.

General plan of the cathedral and attached buildings : During this explorative labour, I constantly compared the historical description of this church, containing also the minutæ of all its religious decorations and uses (great part of which appears to have been drawn up some time before the Dissolution), with the present appearance of the walls, columns, windows, chapels, nave, choir, stalls, screens, monuments, etc., and ever noted that here had stood an altar or shrine; there I saw a niche or bracket for the reception of the statues of kings or saints; here the situations where paintings of the like subjects were placed. . . .

The prior's lodgings, or the deanery : Here is little to be found of the original work except the crypt under the chapel (which chapel has been converted into an eating or a drawing room) and the old hall. This crypt is used to hold lumber, and the hall is still destined to continue (that is, as far as servants waiting there can make it so) as it was at first designed. Both these subjects are curious, and worth particular attention.

The great kitchen of the monastery, now the dean's kitchen : In assimilating this office with the famous construction at Glastonbury of the same nature, I cannot but conclude Durham's kitchen is by far the greater "excellence" of the two, in its just symmetry, intersection of the groins, and by many remarkable objects therein.

The cloisters have lost their former window tracery; and modern-masoned uprights and sweeps, to answer the same ends, are substituted, but devoid both of connection or propriety. In speaking farther of these cloisters, we must mention, that the north side abuts against the south wall of the church. The west cloister is backed by a range of groined offices running in a line with the west front of the church. Among these offices is the song-school (still used as such) and the treasury (this office is likewise still in use). Over these offices is the dormitory; a grand flight of steps from said west cloister gives ascent thereunto. Its dimensions are prodigious; and its length, width, and height are of fine proportions; the doors, windows, open-worked roof, are also well designed, and judiciously applied for the purposes intended. At present none of the monks' cells, filling up the spaces on each side of this great chamber, are in being; and we have only the stone flat remaining, which passed between them, to ascertain in some sort the size of those allotments for repose. True, I noted one of the monk's desks (a part of their little conveniences) in a corner, serving for the use of a knifeboard. . . .

The south cloister abuts against the frater-house, or refectory, the basement story to which consists of groined vaults, or aisles, where all light is excluded, and where no use is made of so extensive a place.

These vaults support the refectory, whose walls are converted

into a mode of workmanship which prevailed about ninety or a hundred years past, and fitted up as the library to the cathedral. The east cloister abuts against the chapter-house, parlour, and other arrangements. The parlour was a room where tradesmen uttered their wares, and through which the religious were carried for burial in the cemetery behind. Its style is Saxon, made out with columns and arches on each side, supporting a semicircular-headed ceiling—a most desirable sight, at least to me, who, however, was still fortunate to find here change had been at work, by crowding up every space with staircases, counting-houses, and such-like intrusions. Entering into the chapter-house, I encountered one of the proud examples of the Saxon species of architecture, and which alone would have established the skill of those our ancestors, were this room the only proof of their high abilities.

At the west end, or entrance, an elaborate doorway and an open window on each side (through which spectators from the cloisters might view the interior to very great and pleasing advantage); over them a large pointed window (of a late date). The north and south sides of the room decorated by columns and interlacing semicircular arches, continuing their course likewise round the eastern end, where, in the windows, I perceived other late-wrought pointed-arch-style tracery. Groins in a peculiar way spring from a second tier of low clustered columns, and supporting statues; likewise a treble rise of stone seats, amphitheatre-wise, filling the whole of the basement line of this noble building. Also in the centre at the eastern end, breaking the above course of seats, the stone seat of instalment for the bishops of this see was placed; and along the pavement lay many gravestones of some of the most eminent of such dignitaries, and their readings very legible. Reverting to the sides of this room again, there are two doorways; that on the north side gives admittance to the aforesaid parlour, and that on the south side into the prison for offending monks. While busy in making my exterior and interior views, architectural detail, etc., of this chapter-house, no appearance came athwart my sight to make me conclude that any part of this building was in a decaying or dangerous state (allowing for some honeycombed courses of stone at the east end, of no material consequence otherwise than displeasing to the eye). . . . This most stately chapter-house has, since 1795, been declared an uncomfortable place, of no interest, and in a dangerous state of decay. In consequence, this edifice has been taken down, and a modern chamber, with every elegant and fashionable assortment of luxurious furniture, substituted on its site.

[1802, *Part I.*, pp. 30-33.]

Before I enter into the church (still carrying on the lines of the general plan), let me remark that in the area of the cloisters is the

remnant of the conduit, wherein the monks used to wash their hands and faces before dinner. The plan of this building (from the two basins one above the other constituting the said remnant) must have taken an octangular form, whose interior was so large that we find the religious could walk at their ease round the same. The enrichments belonging to this design, we read likewise, were extremely profuse. I cannot leave the description of this area's decorations without soliciting the indulgence of my readers to pause awhile on the spot where once stood the monument erected to the memory of St. Cuthbert, the patron saint of Durham. After his body had been deposited in the cathedral, Dean Whittingham, the sacrilegious foe to ancient art, was the destroyer of this valuable piece of antiquity. I refer once more to the north cloister, where are two grand Saxon doorways entering into the church; the western one has its sculptured treasure on its front within the south aisle; and the other bearing towards the east gives an excess of workmanship also, but is left to adorn the cloisters. Choice induced me to pass through the western entrance into the cathedral, where, hesitating on what point to lay down the lines of so mighty a fabric, I saw on each side doorways which led into the chapel called the "Galilee." As this structure was raised up directly against the west front of the cathedral, and gave its extremity of plan on this part, I determined here to begin my ground-lines in a regular manner, passing up to the other extremity at the east. This chapel of the Galilee was originally constructed in the Saxon style, about the year 1153, by Bishop Hugh Pudsey; and repaired about 1406, in the pointed-arch manner, by Bishop Langley. The blending together of these two species of architecture has a happy and picturesque effect, not alone from this junction, but by the arrangement of the plan, it being divided into five aisles north and south, and four aisles west and east, by clusters of columns supporting semicircular arches, etc. At the east ends of the three centre aisles are preserved nearly entire three curious altars: that nearest to the north is Our Lady of Pity's altar; the next, being in the centre of the two, Our Lady's altar, where directly before its steps is the tomb of Bishop Langley; the third altar is St. Bede's, and before it also is the tomb whereon stood the shrine of this memorable saint. At the north-west angle of the chapel is a small oratory. To pursue the farther elucidation of the decorations, namely the font, iron pulpit, and the historical paintings in the windows, which were here formerly seen, would be to add more regrets to those I must now give way to, by recounting that the condition of this consecrated place was the most reprehensible, in regard to the roof being in many parts left without covering, the pavement strewed with heaps of coals and all kinds of building materials, the north aisle partitioned off into offices, and the above-mentioned oratory converted into a closet for occasional retirement. . . .

The nave and side-aisles of the cathedral, in whose works all the magnificent features of the Saxon taste are conspicuous, marking thereby the art of design when this church began to be erected, in 1093, in the lifetime of Bishop Aldwine, are seen in single and clustered columns, the former of which have indents of variously devised forms, perpendicular, spiral, diamond-wise, or diagonal: in the windows, which of later times have had insertions of the pointed-arch tracing; in the doorways, where the enrichments on them are most elaborate; and in the groins, by whose intersection they of necessity produce a combination of curious semicircular and pointed sweeps. The proportions of all these parts are truly just, and their dimensions are on an extended scale, vying in this respect with any other of our religious structures.

Speaking thus on the merits of the architect, I must also do the like justice, from a retrospective view, to the other artists, who had contributed to decorate every space between column and column with a font, a pavement, cross, brasses, tombs, holy-water basins, screens, altars, and the sculptures and paintings belonging thereunto, by supposing their qualifications equal at least to those presumptive glories which still endure. What particulars are there left to warrant this partiality of mine in regard to such a union of church adornments itemed in the history of Durham? The font: Here I was much in doubt if any part of this subject, though covered with abundance of carvings and tracery, was of the pure ancient stock. The blue pavement, bearing the figure of a cross, showing how far women were permitted to advance into the church before the fifteenth century. Gravestone of Prior Castell, brass gone; ditto of Robert Nevill, bishop of this see; brass gone. Tomb of Ralph Nevill and his wife; and the tomb of John Nevill, his son, and his wife, likewise. This father and son were the two great heroes of the famous battle fought with the King of the Scots under the walls of this city in the reign of Edward III.; Queen Philippa, his consort, being at the head of the English in this decisive contest; Edward then pursuing his conquests in France. Here my existing witnesses in this part of the church must close; when, proceeding on my plan, I next specify the lantern in the great tower, which tower is situated in the centre between the north and south transepts. In directing my sight upward, to behold the ascending vision of galleries, windows, groins, etc., all in the finest style of the pointed-arch workmanship, I gazed but to be transported at such consummate perfection. The north and south transepts: the architecture here is a continuation of the mode seen in the nave, whose eastern sides are partitioned off into six distinct chapels, dedicated to as many saints; the altars have, of course, been demolished. At the south end of the south transept is the great clock; the ornaments wherewith it is charged are given with a liberal hand, but they are of that questionable fashion we

demurred upon with regard to the font. The screen entering into the choir: the method of enrichment laid over this screen gives those kind of carvings in wood which are so peculiar to the reign of Charles II., when Dr. Cosens was bishop, evincing very little genius in the carver, or inclination in him to adhere to the character of the edifice. The original screen (which I much suspect is yet standing behind the above disgusting piece of perverted skill) was an excessive high-wrought object of the kind, comprising, beside the entrance, two tiers of niches, containing the statues of kings, queens, founders, and benefactors. North aisle of the choir: the chapels in this range were very sumptuously set forth with statues, paintings, and other embellishments; very small traces of these performances are now to be met with in the south aisle of the choir. Against some columns at the east end of the same was placed the portentous Black Rood of Scotland, brought by the King of Scots from Holyrood House to the walls of Durham, and there won by our victorious countrymen under Queen Philippa in the battle before cited. This rood represented our Saviour with St. Mary and St. John; the carvings and gildings surrounding them were of the most splendid kind, and extended in height to the very top of the groins of this aisle. I might almost spare myself the trouble to say that all my diligence in the endeavour to find out any vestiges of this extraordinary trophy of Philippa's victory were entirely useless. On the south side of this aisle is a door entering into the revestry; here change has had but small employ since the reign of Henry VIII., and that merely in the removal of the altar-table at the east end, which altar was for the private use of the bishop, etc. (entirely putting out of the question the jewels, plate, etc.). I enumerated much of the original furniture in benches, chests, and almeries for the keeping of the vestments belonging to the choir; and, however incredible it may seem to certain minds, four of the ancient copes are here to be seen.

One of these copes under our notice is historical, as it was given to the church by the ever-to-be-adored Queen Philippa, in honour of the Durham conquest; the other three want the names of their donor. Indeed, there is a fifth cope; though of more modern use, it is not the less to be valued, being a present from the religious and the brave, though unfortunate Charles I. It may not be without its purpose to set down that on this vestment there is worked a figure of a man with a decapitated head in his hand. The vergers tell you it is meant for David carrying the head of Goliath. Imagining I may yet more surprise the premised few, these very copes, among others of the like make, were, until within these twenty years, worn by the clergy at the celebration of the Communion.

[1802, *Part I.*, pp. 133-135.]

We are arrived into the choir. The work of the nave continues along the greater part of this principal allotment of the church, and

finishes with a division in the pointed-arch style, which method is then maintained in the terminating eastern lines of the whole building. The stalls make a third item with the font and the clock, in the doubtful list of authentic remains in this fabric; we therefore part from their sight to speak of the bishop's throne, in whose design is contained historic worth, mortal splendour, and monumental refinement. Hatfield erected it, the soldier of Christ. He sat thereon, and beneath its arched platform he lies entombed. The open screens, the stone seats and canopies for the officiating priests, ranging from the stalls to the high altar, are remaining pure and in the best order, showing much good work. The high-altar screen: history again presents another superlative piece of excellence, a jewel that sparkles in the wreath of sovereignty. To John, the son of Ralph Nevill, the Durham heroes, we owe its formation; in memory that those who protect their king and country perform duties the most pleasing in the eye of Heaven. The furniture of the high altar consisted of silk and velvet hangings, vestments beset with pearls and precious stones, and a splendid canopy to depend over the pix, or tabernacle—each of the most costly work that the goldsmith or the embroiderer could possibly produce. Likewise a most transcendently wrought book of the Gospels, and another book, containing the names of the benefactors to the church, for the altar's use, whose ornaments seem to have been beyond compare.* The chalices, basins, cruets, censers, small ships for the frankincense, candlesticks, crosses, etc., were all full of the first sculptures and enamelling, either on gold or silver, and bossed out with each sort of jewel that can be named. The lecterns, or large movable reading-desks, gave their sculptures in brass, and were disposed about the choir in much pomp, having laid on them the books for the gossellers to read therein their part of the service. There were also a prodigious number of silver basins for lights, to illumine the altar and the whole choir. But the most extraordinary embellishment, and which must convince us most of the expanded minds of the artists who executed it, was the paschal, or the seven candlesticks exhibited in one astonishing object. This paschal was cast in metal; the base thereof extending the width of the choir, and the height reaching up to the very groins, whereon were seen figures of men, beasts, with every species of ornament, rendering it, according to the Durham illustrator's own words, "the rarest monument of the kind in England." The sepulchre set up in the choir on Easter Day, we likewise are informed, was excessively rich in its embellishments, giving to the hand of art still more commendation. The monumental brass of Lewis de Bello Monte, bishop, which lay before the high altar, ranked as a first-rate specimen in this way, from the enumeration of

* The many beautiful missals in the cabinets of the curious at this day will help these suggestions on, in their being well received.

the immense quantity of historical and religious figures engraved upon its face. To fill up the measure of this choir's celebrity, three pair of organs, held as the largest and fairest in all the land, were played on for the service. They had their pipes richly painted and gilded, appearing undisfigured by a useless case, as is the practice to inclose such instruments with us ; and they had their stations about the choir so as in no way to obstruct the view or symmetry of its parts ; not again, as in the present arrangement of our churches, built up to hide, by an odious mass, some of the most picturesque scenes therein.

The next pass brings us into St. Cuthbert's feretory, or chapel, through doorways in the high-altar screen. This feretory, besides occupying the last division of the arches of the choir, projects a few feet into the Chapel of the Nine Altars, and is surrounded by an open screen in the Roman taste, or of that kind of architecture introduced in the sixteenth century. There is but one chapel similar to this of St. Cuthbert, and that is Edward the Confessor's Chapel in Westminster Abbey, to which I refer my readers for their more ready comprehending the peculiar situation of the feretory, now demanding all our attention. In the centre of this most sacred spot the gorgeous shrine of St. Cuthbert was set up, being made of green marble gilt, and painted with divers religious adornments. On each side of it stood recesses to receive pilgrims, and other pious persons, to pray within the limits of such a sanctified erection. On the top of the shrine an amazing exertion was manifested in the decoration of its cover, whereon was represented Christ and the Holy Virgin, with various accompaniments of birds, flowers, etc., the whole of which, by a peculiar contrivance, was drawn up on St. Cuthbert's festival, that all the people might behold the coffin containing his remains. The mechanical apparatus belonging to this elevation was of that extensive kind, that it communicated through the groins into the roof. The large opening of the same, carved round with the emblems of the four Evangelists, is still left, to corroborate the splendour here endeavoured to be impressed on the minds of my readers. At the west end of the shrine was a small altar, only officiated at on the feast of this our saint. We understand also that, on the sides of the feretory, several almeries or cupboards had their stations filled with religious jewels and relics, the gifts of kings, queens, and other persons so piously disposed ; and that at the east end of the feretory were an infinite number of candlesticks for lighting the same. And further, that an effect of a sublime nature might crown the whole display, many banners of great and illustrious personages, embroidered on velvet or satin, were hung about in various directions, among the number that of the King of Scots, taken in the Durham battle, and the banners of the patriot Nevills, shone the most conspicuous. If we are captivated from a retrospect of the former grandeur of this monumental chapel, what would our raptures be if all such per-

fections of art as these just named could stand within its lines revealed before us? This question in me is but a vain and extravagant rhapsody ; for we are content now in our day to enter into ancient monumental chapels (I allude to their general complexion) to find them filthy to a degree ; the most wonderful wrought tombs, statues, and ornaments, disfigured and covered with rubbish, without any accommodations whereby contemplative men might be induced to tarry awhile in such situations ; and those modern particulars stuck about the walls, as a something in lieu of their original glory ; funeral tin helmets, canvassed banners, and the donative frames of deceased benefactors, all hanging in torn disorder, or half-intelligible (in good time unintelligible) items.

Descending down a flight of steps at the east ends of the aisles of the choir, we are introduced into the Chapel of the Nine Altars. The extreme length of this chapel, unlike other eastern chapels, runs north and south, in the manner of a second transept, and the whole of the work is in the early enriched pointed-arch style. The dimensions are very great, and the proportions of each part admirable. The columns, windows, and groins surpass the usual rules of design, as tending, by their more than common altitudes, to outstrip our limited gaze. In the major part of the elevations of the sides are two tiers of galleries and windows. The lower tier of the galleries was for the purpose of lighting the lamps of the different altars beneath. One uninterrupted line of steps from north to south gives the approach to the nine altars, all of which (with some of their amberies) are perfect ; that is, in their decorative recesses ; the tables themselves, indeed, are not in being. The centre altar is dedicated to St. Cuthbert and St. Bede : and the others bear the names of St. Oswald, St. Lawrence, St. Thomas of Canterbury, St. Catharine, St. John Baptist, St. Margaret, St. Andrew, St. Mary Magdalen, St. Martin, St. Edmond, St. Peter, St. Paul, St. Aidamus, St. Helena, and St. Michael. On the pavement were costly brasses of bishops Richard de Bury and Anthony Beck. Reverting to these altars, they had surrounding screens, and on them showed a profusion of gildings and paintings. An extraordinary cresset was set above the centre altar, containing nine lights, so very luminous that they not only rendered this chapel one mighty blaze, but distributed their rays over all the church besides. This cresset burnt the whole of the night.

I defer my memoranda of the ideas which I conceived in this chapel until I describe the view I made of it standing at the south end, and looking north by west and east. Here I put a finish to the lines of my general plan of the cathedral, which I must not dismiss without observing, with every regret (to say nothing of my mental reservations on this head), that I was obligated several times to listen to the intents and look at the drawings of the plan for the new modelling of this church, whereby I found the eastern half was to

take the same arrangement, and bear the same novel dressings as have so changed the interiors of Salisbury and Lichfield cathedrals. The alterations to be made were as follows : Bishop Hatfield's throne and John Nevill's high-altar screen to be taken down, and their disjointed parts converted, with modern-fancied work, into a new organ-case and loft, etc., the level of the choir standing some six or seven feet above the pavement of the nine altars' chapel to be carried over the same on to the east termination of the said chapel, a design which would not only take from its elegant height, but would for ever obliterate the bases of the columns, and the entire range of altars, and destroy in its marked course the feretory. Thus would be lost to the men of Durham, men who there drew their breath, the real objects which keep alive the memories of their patron saint, their most devout and public-spirited bishop and their heroic protector. Written memoirs of past events do not stand before the readings of the congregation in the choir of this church ; but these witnesses of ancient skill have ever met their uplifted eyes, have ever transfused themselves into their grateful hearts.

[1802, *Part I.*, pp. 229-231.]

For these seventeen or eighteen years past alterations have been making on the exterior of this church. As for repairs, I could, in truth, perceive but few ; while the former trials I found in an unrestrained degree carried over the three principal fronts of the building. Two architects have each displayed their abilities in this way. One, who had got the start of the other, and who has since given place to his rival in the race for glorious change, has laid his new architectural dressings over the west and north fronts ; and his successor was at it with professional fervour on the east front ; convincing thereby the Durhamites of his powers by the introduction of his novel appearances thereon (of the chapter-house we have already discoursed), and what they may expect should the projected extirpation of the present choir, feretory, and nine altars, in the chapel of that name, take place, of his farther capabilities in re-organizing those sacred places.

Elevation of the West Front.—In order to take in my sight the proportions of this part of the edifice, I was constrained to commence my sketch from the opposite side of the river, by reason of the walls and the rock whereon they are incorporated rising, as it were, immediately out of the stream. My immediate employ relating only to the lines of the church, and the direct attached buildings, prevented me bringing in on my paper all the objects I beheld ; as the bishop's palace on their left, and the long range of prebendal houses on their right, giving an endless variety of curious decorations. The base-line of the elevation presents the projecting chapel of the Galilee, flanked by huge buttresses and arches springing out of the

rock to contribute due support to its walls, which, we pronounce, form one vast combination of security to the main edifice itself. This position we shall more amply discuss when treating of the north front and general section. Above the Galilee we encounter the great west window, with the several compartments and other particulars bearing up to the pitch of the roof. On each side are large towers, whereon an infinity of columns, compartments, and open or unglazed windows are disposed; and as we pursue upward our discriminating purpose, the great centre tower stands in such an ascendancy of true magnificence, far above all other attempts of this nature, that we are equally at a loss to account for the certainty of the appearances we witness in this tower's extraordinary dimensions, or for the vanity of those who may have, in our times, set up a something of this sort for men to blink on, and winds to blow in fatal downfall to the baseless fabric, evincing the inefficacy of modern art and constructional presumption. From the face of the Galilee, a flanking wall, with buttresses, towers, etc., runs before the aspect of the dormitory, which arrangement for repose passes nearly of a line with the front of the church. The first completion of these works (speaking of the church) were in the Saxon style; afterward introductions in the pointed-arch mode took place, associating in rich assemblage to astonish the beholders. The great centre tower and dormitory bear the exuberances of the latter composition, but more especially set forth in the great tower.

Alterations.—My principal means for report on this head are obtained from engraved views of the three principal fronts of the cathedral, and a painted north view in the bishop's palace, each made previous to the front's being "reformed," or new-faced, as it is called. The alterations consist in new open parapets and pinnacles to the towers, not in any wise resembling their original finishings, and the whole of the front new-faced; hence the bases, capitals, mouldings, etc., have lost their several peculiarities. This non-adherence of workmen to the characters of the old work in buildings arises from a conceit that they have superior taste to their ancient brethren; on this presumption, therefore, they make all those diversities which we find set up under the idea of improvement. The Galilee remained unaltered and in a dilapidated state preparatory (it may fairly be inferred) to its final demolition as already hinted. Great centre tower, unaltered as yet; but it is to be new-faced according to the new plan. The dormitory unaltered; yet whether it is to be reformed or new-faced, or taken down to give a view of country to the deanery, or to add more space to the intended St. Cuthbert's promenade on this part of the cathedral, I am not altogether instructed to declare.

Repairs.—Where are they? In all the repeated ascents I took up the stairs of these front towers, to accelerate my sketch of the general

section, I ever noted rents from top to bottom, in wide and yawning preparation for—perhaps reparation : who knows ?

Elevation of the North Front.—The entire range holds its original Saxon form, with occasional introductions of windows and tracery in the pointed-arch manner. The first particular to be adverted to is the east end of the Chapel of the Nine Altars, where the great window is the most conspicuous object. On an octangular tower near this window was the memorable basso-relievo representing the event which determined the choice of the present spot for the erection of the cathedral in the year 997. The story is as follows : St. Cuthbert's body being in danger of defilement by barbarians, the religious of the monastery in Holy Island, where it then was deposited, bore the body away in hopes of finding a more peaceful resting-place. After various adventures, perils and visions, they arrived at the site where Durham now stands, then a rude, uncultivated wild ; when, hearing a maiden, who was in quest of a strayed cow, receive information that she was in Dunholme, or Durham (which place they knew by revelation they were to fix on as a terminating point to all their trouble), they rejoiced at the heavenly sound, understanding thereby their toils were near an end. They resolved, therefore, to remain in the propitious region, and to build a fane in honour of their saint, whose bones might henceforth repose in hallowed aisles and calm security. This said basso-relievo has been resculptured, where we find the late religious therein metamorphosed (agreeably to modern truth of ideas) into a classic Grecian or Roman senator, who, with long flowing hair, toga nicely folded (and, by-the-by, a London Bluecoat boy's cap in his hand), paying court to the fair dairymaid, dizen'd out like to a celebrated toast of the present milky train in this fair city of Durham. The north aisle of the choir, the transept, north aisle of the nave, porch and west towers make up the rest of this front's display. The door in the porch is remarkable, for thereat those who came to claim sanctuary in the night-time were used to knock with the ring, which ring still retains its situation, a metallic piece of sculpture of great intrinsic merit. As circumstances vary, things lose their former credit ; and what was once held as excellent becomes contemned, and made the mark for contumely and derision. Thus it fares with the ring in question (showing a terrific visage, which was wont to impress the idea of eternal punishment to evil-doers), as it is on certain days (if my information is to depended on) stuck with candles by way of ridiculing its moral warning.

The great centre tower again shows its soaring beauties, presiding in solemn dignity over all the pomp beneath.

Alterations.—The towers on each side of the Chapel of the Nine Altars have received on their tops spires entirely unlike their first work. The towers on each side the transept window have new dressings by open parapets and pinnacles—no such objects before.

The diamond tracery in the pediment of this transept cut away, and in the spandrels of the arch of the great window new basso-relievos ; the habits of the figures thereon are made out from fancy. The porch is an entire new work, in which the designer has given one of the most barbarous commixtures of Saxon and pointed-arch features pilfered from our ancient buildings, when under a derangement of the improving mania, that I ever beheld. The whole of this front of the church has been new-faced in like manner as the west front, to the extinction of its minute parts also. The north side of the galilee remains unaltered ; and for the same reason, no doubt, as premised in regard to its western aspect. While we are intent on the attached situation of this chapel, we must be most satisfactorily convinced (St. Cuthbert's promenade apart) of its collateral assistance to the church ; as we see more direct the aid it imparts by the connection maintained with shelving rocks, whose bases are hid by the stream below.

Repairs.—It is to be hoped they were attended to on this side of the cathedral, though forgot in some respects in a former instance.

East Front.—This being under the workmen's hands, and the upper tiers of the same taken down to make room for the alterations as per new plan, it was impossible to form any precise opinion of the original contour of the elevation. I therefore declined making sketches of the curtailments under modification, as incompatible with the orders of the society I was destined to obey, concluding that I filled the first precepts of their institution by disdaining to copy any adventitious objects foisted on the works of antiquity.

I have often had occasion to reflect on the difference of attention bestowed by our professionalists who are about to repair or erect buildings of the modern or ancient construction. If the former works demand their labours, the drawings for the information of the workmen are profuse in plans, elevations, sections, and every minutiae in mouldings, ornaments, etc. But if the reverse takes place, and the latter piles are to be imitated or put under improvement, a small drawing or two of the principal characters about to be adopted is thought quite adequate, and the unconsequential enumeration of detail is left to a clerk of the works, or the work-people themselves, who, of course, follow their habits in common modes of work, common to all purposes and to all occasions. To say any such liberty was allowed in this front is foreign to this my survey ; and yet the workman, in making out the lines of the new east, or St. Catharine's window, was inclined more to show his merit at invention than imitation ; for as often as he applied to me for information how to proceed (an address made by way of derision), I as constantly referred him to some of the fragments of that once inimitable window to guide his judgment in what appeared to me a matter of the first consequence. This my good intention was to no purpose, for he

still went on with his improving system. My mortification on this occasion is more easy to be conceived than described.

As the entire range of the south front of the church is but partially seen, the dormitory, cloisters, parlour and vestry being built up against its line, not any new facings on the apparent parts have as yet taken place. From this fortunate delay I have been enabled to restore (by sketches from all the peculiar objects, and by attention to the painting and prints aforesaid) my finished drawings of the cathedral to tolerable show of their order before the late alterations; at any rate, more like the primæval bearing of St. Cuthbert's sacred walls.

My avocations in life have repeatedly found convincing proofs how much the literati, connoisseurs and antiquaries are devoted to the efforts of the chisel, when consigned from abroad, more than to the performances of the same art if wrought at home. I may have been told Roman and Grecian sculptures are more deserving of regard from their animated attitudes, fine outline, etc. Be it so. And yet have not our ancient statues ancestral forms, costume, historic worth, supposing for an instant their execution as despicable as your collectors are pleased to denounce them by? This (trespassing on my own patience) not being the case, these effigies of renowned names have charms for some men's eyes,* equal at least to those who only gaze on statues which have neither religious impulse to impart, nor relative interest to instigate the beholders either to virtue or to fame. In point, I lately saw a royal ancient bust, taken from out the remaining walls of a religious building somewhere near town (under total demolition), presented for inspection with this sort of apology: "Should the head be thought worthy of regard it may be left for acceptance, and remain in Learning's deposit." Apathy looked at it on the one part and I on the other. Later still, and under the same roof, I witnessed an importation from Egypt of a statue whose posture was so enrapturedly unhumanized that one hand and the head alone bespoke the human figure; yet this incongruous lump was bestowed as a treasure the most invaluable, and received with every expression that gratitude could express. This dear-earned and far-fetched gift is now housed in an eligible and permanent station, where I sought in vain for that resemblance to majesty of which I have but just spoken.

Returning to my Durham task, I perceived on the ground by the east front broken pieces of statues which had been thrown down from the niches on this part. They, it appeared, were the effigies of those kings and bishops who had been founders or benefactors to the church. No wonder, then, these memorials of illustrious personages have met a fate of this kind, when the walls they raised are losing distinguishments that endeared their names even unto our

* See their inducement in Gough's "*Sepulchral Monuments.*"

times. From these particles I made sketches, as I did the like from some statues of ladies and knights which I found lying half buried in the ground on the north side of the church. Is it thus with your noseless Mark Antonys and Cleopatras, your armless Venuses, your legless Herculese? How fare your bustos whose brows mark out a Nero, a Livia, a Brutus, etc.? Do these collections of "marbles" lie a rubbish show? No; gilded domes and jewelled cabinets shroud them round; unlimited adoration is their meed. Where should incautious praise of our "grit-stones" portraying an Edward and Eleanora, or a Henry, run in "speechifying" contact with such paganized predilections!

JOHN CARTER.

[1802, *Part I.*, p. 327.]

The church at Durham has for some time been undergoing a thorough repair; the outside is new-faced, or the old stones new-cut. The east end was wholly taken down and rebuilt by Mr. Wyatt; but, not being approved, was again taken down, and the present wall put up. The inside is beautified by a cream-colour washing, which is extended to the few ancient tombs remaining, including the coats-of-arms on them. The old verger said the painted glass in the east window was found to darken the church, and therefore was thrown away, and the windows improved by having plain glass put in. The old chapter-house is pulled down, and an elegant drawing-room built on its site for the use of the chapter. The chapel at the west end, with its curious pillars and arches, serves as a workshop for the beautifiers of the church.

The above is from the information and inspection which I had of Durham Cathedral in 1800.

A. L.

[1802, *Part I.*, pp. 399-402.]

Longitudinal Section, taken from East to West.—In this continued scene of wonder all we see is as it was left in the beginning of the sixteenth century for us now to marvel at, and Time to own his power here is but little known. . . . The greater part of the display shows a variety of single and clustered columns supporting semi-circular arches on three stories in the southern aisles and the galleries above, crowned by a succession of groins, each peculiarly enriched with its appropriate ornaments. The grand arches supporting the centre tower well may be termed an ennobled work. . . . We who are blest with optics national haste also to give in to the pleasure of beholding the work of the Chapel of the Nine Altars, the last arches of the choir, the great centre tower, and the tracery in the several windows, all in the pointed-arch style. A happy union this of the Saxon and the pointed-arch modes, not trenching one on the other's order or decorum, but brought together in that concurring system which futurity is so willing to admit of in that honourable

society, under whose influence I have in my power thus to bring St. Cuthbert's memory once more into general notice, by constant references to his mortal glories in the publication of that cathedral which hails him patron. The course of the section is across the Chapel of the Nine Altars, along the feretory (whose pavement line rises some feet above the pavement of the foregoing chapel, and runs on throughout the whole church) through the high-altar screen, along the choir, the avenue of ditto, across the transept, along the nave, through the west wall of the fabric, then into the Galilee, through its west wall, the descending clefts, and then is lost in the river beneath. Adjoining the high-altar screen are the priests' stalls (continuing on to the west); we then note the open screen and door into the side-aisle, Bishop Hatfield's tomb and throne, the stalls, the great clock, tombs of Ralph and John Nevill, the grand doorways entering into the aisle of the nave from the north cloister, and the magnificent font and canopy. In the Galilee is the tomb whereon stood the shrine of St. Bede.

It is now we have under impartial determination, whether the Galilee and its contiguous parts act as imaginary or real supporters to the main building; the eye and judgment in this section cannot be deceived. Therefore would it be politic, safe or practical (beauty or historical connection entirely out of the question) to take down the chapel for the indifferent purpose of making a new walk on this space? Would the church, whose every column and other perpendicular lines have all a tendency towards the west, possibly remain secure after having lost a portion such as the Galilee, which for so many ages has been, as it were, incorporated into its very vitals? . . .

The windows in this section, as well as those on the other side of the church, according to the Durham history there minutely detailed, were full of painted glass, religious as well as historical, very small traces of which are now to be found. It is true, much of the glass taken from the east front is stored up in a workshop till that part is rebuilt, for reinsertion therein; and a hope is entertained more care will be bestowed in their disposal than is usual on such occasions in our churches, where it is no uncommon thing to see (as such paintings, either of whole-length figures or otherwise, consist of many pieces of glass leaded together), the upper half of a bishop joined to the lower extremities of a damosel, the legs of St. Christopher propping up the gates of purgatory, St. George fighting with St. Nicholas's tub, St. Catharine's wheel turned into a pilgrim's staff, Edward the Confessor's ring changed into St. Barbara's tower; monks, nuns, knights and dragons changing heads, hands, arms, feet and claws; shields set topsy-turvy; legends disposed for reading, as witches say their prayers, backwards, upward and downward, all in one strange mess-medley of modern ecclesiastical inattention.

The reader may recollect the hints given of the accumulated treasures of chapels, altars, paintings, disposed along the nave between column and column, the stupendous paschal in the choir, the high-altar furniture, St. Cuthbert's shrine in his feretory, the nine altars in the chapel of that name; then let him figure in his thoughts how such decorations must have added to the lines of the building as we now behold them. . . .

Doorway in the North Cloister entering into the Nave.—Clusters of columns with rich capitals sustain an association of architraves, on which are ornamented diagonals, frets, wreathed bands, and a sort of entwined branches, pleasing for their disposure, and giving an uncommon embellishment. Doorway next the nave, entering from the north cloister likewise. Great part of the columns in this design are united after a method not generally to be met with; their shafts are overlaid with diagonal and diamond shapes, flowers, etc. On the extreme architrave of the arch are at certain intervals rich pateræ, the other architraves being filled with diagonals only. Doorway next the nave entering from the north porch. The shafts of the columns: some are plain, and others highly ornamented, as are the several architraves which spring from their capitals. The style of these doorways is Saxon; they are of large dimensions, just proportions, and their sculptures are of the most elaborate kind.

Tomb of Earl Nevill and his Lady.—Little is left of the knight but the body; the lady is more entire, and the sides of the tomb are deprived of the small statues that once were placed thereon.

Tomb of John Nevill (his Son) and his Lady.—No more than the bodies of these statues are preserved: the small statues, shields of arms, compartments, and niches on the sides of the tomb, are in tolerable order, save each of these statues has lost its head. These mutilations, they say, were perpetrated by the Scots taken at the battle of Dunbar (Oliver Cromwell commanding in person), who after that overthrow were confined in this cathedral as prisoners of war. This their rage was no doubt out of revenge for the defeat of their ancestors by the two heroes whose memorials we are describing.

Tomb and Throne of Bishop Hatfield.—The contour of the design witnesses the splendour of the age he lived in, more especially considered as connected with the arts. The several arches, mouldings, compartments, pinnacles, ornaments, arms, the colouring, gildings, etc., run in the same degree of consummate excellence as we of late witnessed in St. Stephen's Chapel, Westminster, where also we witnessed their havoc, and their remnants thrown out into the streets, or collected by some for pious preservation or professional mockery. The first story of this object forms the tomb where under an arch lays the statue of the bishop; in the return of the arch, near the head of the statue, are the vestiges of some paintings of angels bearing up the soul of Hatfield, no doubt intended as an

allegorical representation how well so noble and holy a man deserved a heavenly throne. The surrounding ornaments are enriched brackets for statues, diamonded compartments, and shields of arms without number. The head of this tomb serves as the platform for the throne above, ascended to by flights of steps on either hand (those on the right destroyed). The seat for the bishop of the see is in the centre, and there are two seats on each side for his chief officers of state. These seats are backed by compartments, buttresses, and canopies, giving the complete finishing to this memorial of mortal and sepulchral magnificence. The whole is so judiciously united, so exquisitely wrought, and remaining so perfect, that till now Hatfield's name never seemed to have been forgot, or held other than the revered shepherd of his fold, and the saviour of his country.* Among the many specimens left us of the religious decorations of Edward III.'s reign, I have often noticed that their reversed fronts give a varied design to the principal one; the masses of each bore alike, it is confessed, but in their subdivisions changing still into new forms and new devices. If we view this tomb and throne of the great Hatfield from the choir, all is perfection; if from the south aisle of the choir, delectable variety beams on our sight, thus ever by such scientific transformations avoiding that dull repetition of common-place objects which pervade the decorations of other styles of architecture.†

The High-Altar Screen.—The same expanse of genius revealed in the foregoing design is conspicuous in this also; which, among the few subjects left us of this nature, is evidently, in my opinion, the most superior work, and most worthy of the cause that gave it existence. St. Albans and Winchester's high-altar screens, from their affinity, may continue to maintain the rivalry of excellence; the high-altar screen of Christchurch, Hampshire, in comparative embellishments, stands without a competitor, as doth that of York [now removed]. Salisbury's and Lichfield's high-altar screens are no more; Durham's endures still, I am inclined to believe. Other high altar screens of the like consequence I cannot call to remembrance any; therefore let us pay more regard to this unrepaid relic of antiquity by attending to the beauties of its elevation. The first tier is of solid work, save the doors at each extremity of the design entering into the feretory behind, made out by buttresses, compartments, and subpedestals. The second tier continues up the buttresses, between which are pedestals and perforated niches of every degree of proportion and embellishment to accommodate the infinity of statues once placed in every part of this screen; the whole performance ending with pinnacles, completing the design in high

* See his acts in the Lives of the bishops of this see.

† I have just received intelligence that this tomb and throne have been covered over with a stone-coloured mixture; this I should rejoice exceedingly to hear contradicted: for if true, we have to regret at least the loss of those emblazonings which so brilliantly told some of the chief glories of Durham's history.

and appropriate state. On the east front of this screen, its appearance, like the foregoing subject, takes another turn in the secondary parts, again to astonish and again to charm. There are not any of the statues left in the niches; and we, as on other occasions, refer our readers to the Durham history for their enumeration.

[1802, *Part I.*, pp. 494-496.]

View in the Great Kitchen of the Monastery, now the Dean's Kitchen.—The plan is octangular; on six of its sides are capacious chimneys, and on the other two sides are doorways leading into other offices. Above the chimney on the south side are two lofty windows, and at certain heights at each angle of the building are corbels, from which spring the ribs of the groins intersecting each other in that way, whereby they in the centre give an octangular opening for the steam to ascend through into the open air. The style of the work is in the pointed-arch manner; and sublimity, I found, had made its way into an office, where alone, it might be conceived, traits of the grosser passions were to predominate over the lines constituting an edifice for culinary uses.

View in the Chapter-house, looking East.—In this sketch (which, as the original building is now no more, must be considered as a rare prize snatched out of its general wreck) I introduced nearly the whole of the design, in which, from the light received at the several windows, a peculiar hue in the shadows of the scene was very predominant. At the hour of twelve the sun darts his rays directly in the centre of the wall at the east end, and a brightness so conducive to true picturesque beauty beams on the chair of instalment. . . I made, likewise, a view of this room looking towards the grand entrance, where in the distance, as seen through the doorway and side open windows, the cloisters had their share in giving a pleasing variety to so excellent a picture.

View in the Galilee, looking East.—At one gaze I took in the three altars, the five aisles, the doors entering into the cathedral, the windows on the side, and the open-worked timber roofs of this chapel. This happy union was heightened by that devotionary gleam which ever renders scenes like these so highly transporting; it was when the sun had just sunk below the horizon, and day's fading show leaves in the mind a wide field for serious meditation. From the south-west angle of this chapel I made another sketch. At this spot the whole scene bears on our view in a kind of transformed state; the aisles, their columns and arches, seem to run counter in intersected lines one with another; and the altars appearing here and there, as the intervening forms permit, make every pleasing impression that we can be affected with. A regular confusion (if I may be allowed the metaphor) pervades around; and

we (true antiquaries) are lost in this architectural labyrinth of true scientific perfection.

View in the Choir, looking East.—What with the sum of all that once was here bearing on our senses from the Durham history, the surrounding works when day's garish eve has given place to a more solemn gloom to indulge the calm and doubtful brow of historic curiosity, and the natural holiness of the sanctuary itself, I was awed in an unusual manner as I set about my sketch for this view. Lifting up my eyes in a central direction, the high-altar screen was directly before me; on the left were the stalls and the screen to the north aisle, and on the right the stalls, Hatfield's monumental throne, and the screen to the south aisle. The whole was further made complete by the aspiring groins receding from rib to rib, until their arches vanished into indeterminate distance. Muse here awhile; we can no more recite from this point of observation.

View in the Chapel of the Nine Altars, looking North.—As this view concludes my Durham list of architectural enumeration, I must mention one concluding hope to my bustle in life's swift career. I should embrace with the utmost satisfaction that chance which might enable me to make a finished drawing from this sketch, and, in the manner I shall here attempt to set forth, at once to give the architecture of so admirable a structure, and to commemorate one of the noblest subjects in our history, by introducing a part of that event therein. Notwithstanding I cannot look forward to this purpose with any degree of confidence, others better qualified, and invited to the trial, may perfect a business which I now hold up for national pride and emulation. In this view, then, on the left is seen the greater part of St. Cuthbert's feretory; in the centre, the great north window of this chapel; on the right, the entire range of the nine altars; and above them the several tiers of windows, particularly St. Catherine's window (being the east window of the church itself), and the enriched groins over-arching from column to column in the most exuberant state of that art which has such endless charms to ravish and delight!

JOHN CARTER.

York Cathedral.

[1807, *Part I.*, pp. 297, 298.]

That such a situation as this cathedral stands in should be crowded upon and surrounded by a numerous line of hovels and other erections of the same mean cast, is certainly a lamentable reflection. If real nuisances were upon occasion decreed as such by doing them away, and if real beauteous pieces of antiquity were, upon occasion, considered as such by letting them stand unaltered and unimproved, all would be well. I shall, previous to my entering on the church, describe the Bishop's Palace.

BISHOP'S PALACE.

This arrangement is in a manner connected with the north line of the church from its west to east extremity, and extending in width from its side to the city wall north. Abutting against the north-west angle of the church is a curious and very ancient Saxon gateway entering into the palace. This gateway is perfect no higher than a few courses of masonry above the arch, having been rendered thus in the Tudor times, as a story, in the mode of building then practised, is raised upon the said arch. From this gateway run (northward) many ruinous elevations in this latter style, and evidently worked on the original Saxon basements of the palace. Adjoining the interior of the gateway are many vestiges of Saxon architecture that are incorporated with the church, and probably give the remains of St. Sepulchre, or Our Lady's Chapel, once existing on this part, the doorway to which, entering from the north aisle of the nave, still occupies its station. Detail of this doorway in its proper place. Other relics of the palace there are few to be met with, except the great hall and bishop's chapel. The hall, showing nothing but bare walls, has of late years been converted to various uses—such as a playhouse, riding-house, etc. At present it is wholly unoccupied. The chapel, from its very curious and early mode of the pointed-arch style being similar to the work of the south transept of the church, is of much interest. The basement story rather plain, a small pointed doorway and window on the west front, and ditto windows on the side fronts. The upper or principal story is superb; one entire arch, circular-headed, with many pointed divisions, whose heads diverge from columns, make out this part of the west front, and the great west window. The windows on each side this story similar, though inferior in size and the number of divisions. The east front correspondent to the west front. The interior of this chapel carries on the design, increasing in decoration. Many curious particulars occur, as holy-water and other recesses, site of the altar, etc.; termination of the walls destroyed, no ceiling or headway remaining. On the north side, and near to the west front, is the doorway for entrance, much enriched, and traces of the grand flight of steps to the same very visible.

Putting aside all reserve, I am compelled to note alterations are making in this chapel in order to transform it into a library, which will go high to change the design of the west front, and do away, or hide, many of the interior features. In fact, the whole of the west front is now actually down, and the chapel and basement laid open. Several courses of a new upright have begun a preparatory basement, in which are hints of a large doorway, extending nearly two-thirds of the front, with columns and other rich detail. Of course there will be no basement window as before. As this basement is hence-

forward to serve as a dépôt for all kinds of building materials, it may be no out-of-the-way speculation to infer there was an absolute necessity thus to lay open, and thus to reconstruct, an enlarged doorway, and on so grand a scale.

THE CATHEDRAL CHURCH.

[1807, *Part I.*, pp. 629-631.]

Plan.—The usual form—a cross. At the west front three entrances: the principal one is into the centre aisle of the nave, and the other two entrances are into the side-aisles of ditto. A fourth entrance is into the south transept; and a fifth ditto into the north transept at its north-west angle, being the original pass into the church from the archbishop's palace. In the nave and its side-aisles there are not any particular decorations in point of arrangement, excepting the monument of Archbishop Roger. In the transepts, the several small chapels occupying the eastern aisles, so distinguished by means of rich open-work oak screens, have been of late obliterated, the said screens being, likewise, either destroyed or thrown in lumber-holes, etc. It is to be presumed that if bare walls in one situation are to be preferred to appropriate appendages by way of furniture and necessary accommodation, we shall shortly see the choir screens, stalls, etc., got rid of also, that the fabric may become like an empty house, an object for speculation in what way a new possessor may improve, beautify, and fresh set out, any particular place therein, in order there to perform divine service. At the south-west angle of the south transept is the entrance into a small building of two stories, which building is attached to this part of the transept. The lower story contains certain records; the upper story is the library belonging to the cathedral, a light, cheerful, commodious chamber, and fit for such an occasion, being ready and at hand for all those who may occasionally repair there for study or information. At the north-east angle of the north transept is the entrance into the avenue leading to the chapter-house. This avenue is rather singular, running first northwards, and then, suddenly turning to the east, forming two lines at right angles, passes immediately into the chapter-house; and, what is deserving of note, this house, taking an octangular figure, does not stand parallel with the lines of the avenue, or with the main building, but inclines some degrees to the south. As no church business is ever transacted in this splendid erection, it is at present converted into an office for the clerk of the works, wherein to make his working drawings necessary in the restoration of the west front, now going on. The avenue has its uses also, being filled with the finished pieces of new masonry preparatory to their being wanted in the said restorations. In fact, it is a convenient mason's showroom. In the aisles on each side of the choir

are entrances (down flights of steps) into a curious crypt, consisting of three aisles west and east, and four aisles north and south, and which is immediately under the eastern half of the choir. Against the west wall of the crypt is a reservoir of water, and near it a curious lavatory. This place serves for the storing up of building articles, remnants of rich oak screens, etc. In the above north aisle is a doorway, once entering into a chapel on the exterior of the church, which has been destroyed many years. In the above south aisle is a doorway entering into the outer, or first vestry, and from thence is a pass into the second vestry, communicating with the treasury. These three rooms are constructed out of an elevation on the exterior of the church on this side. In the first vestry is a beautiful small conduit* (in full requisition); and it may be observed that this room is now, by means of a doorway broke through the south wall, no more than a common thoroughfare into the church. The inner or second vestry is the place wherein the dignitaries are robed, chapter business done, and where the sepulchral relics of the ancient archbishops,† and other curiosities, are deposited. There is a chamber over this vestry. The pass to the treasury, lately walled up, and which office is now used as a chapel for early prayers—an entrance to it has been cut through the wall at the east side of the south transept.

The entrance to the choir is through one of the most superb choir screens in the kingdom. The arrangement of the choir, as usual—in stalls, archbishop's throne, pulpit, open screens parting off the side-aisles, etc. The feretory (a place for shrines) behind the high-altar, with the said high-altar, destroyed some few years back; hence the choir becomes lengthened, and has its termination in the fine perforated screen, which gave the east end of the feretory. Eastward of the choir is, as usual, Our Lady's Chapel, which has been thrown open (many years past) to the side-aisles; doing away, in some degree, the very idea of this part of the general arrangement. This most transcendent portion of the fabric is little estimated otherwise than as being a proper sort of repository for timber, masons' templets and moulds, the church engine, etc.

The late Lord Burlington, who lived in the days of contempt and aversion manifested against our architectural antiquities, must needs, by way of giving a lasting proof of his amateur skill in Grecian architecture, design and bring about the execution of a new pavement in that style, as it is called, which extends over the nave, transepts, the choir, its aisles, etc. Our Lady's Chapel being deemed, no doubt, a spot insignificant and of no interest by the noble professionalist, has been left unsullied, as the old pavement remains much in its original state. . . .

* Engraved in "Ancient Architecture."

† Taken out of their coffins.

Antiquarians have in this innovation another deep cause of regret—that is, the sacrilegious despoil of graves containing the ashes of the renowned characters of the sacred pile, the removal or utter extermination of their memorials, and those other professional excesses ever gone into in such a business as new paving a church.*

[1807, *Part II.*, pp. 819-820.]

West Front.—Erected by Archbishop William de Melton in the reign of Edward III. No piece of architecture in the kingdom can possibly demonstrate the genius and ability of our ancestors in the fourteenth century more forcibly than this front. It possesses sublimity of design, and shows the majestic and splendid taste that marked the reign of the mighty and puissant Edward. The front is divided into three great parts, the centre and two sides, by four buttresses. The height of the design terminates with the roof, which is crowned by a pediment, perforated battlements, etc. The towers right and left, rising above the two sides, are the work of John Birmingham in the reign of Henry VI., as the style of the architecture sufficiently demonstrates, being in a manner a direct opposite in all its characters to the main front; therefore, of course, must be considered as a distinct performance. In the centre of this front the principal objects are the grand entrance and the west window. The former decoration is divided into two doorways by a cluster of columns in the centre. In the spandrel between the heads of the two doorways, and within the great arch of the entrance, is a small circular window of six lights given in the tracery—a decoration not, I believe, to be paralleled. The outer mouldings of the great arch run into a pediment, in which are niches, etc. The columns supporting the great arch are many, with the richest foliated capitals. The architraves are thick-set with delicate mouldings, and small niches filled with statues, etc. The space on each side the entrance has two tiers, the lower one containing niches with pedestals, and the upper one recesses. The west window shows mullions dividing the opening into eight lights, which at the springing line of the arch diverge into an infinity of sweeping forms, partaking more of ornamental than geometrical turns; indeed, the manner of the tracery of the fourteenth century consists entirely of this peculiar mode. In the following century geometrical tracery was made the standard, and with small variations continued in practice until our ancient architecture became extinct, in the reigns of Henry VIII. and Elizabeth. The whole of this west window retains the original paintings; they will be described in a future essay. The outer mouldings of the architrave of the window run into a pediment with the richest tracery; part of it is perforated. The space on each side

* Recollect the new paving of Salisbury Cathedral, St. George's Chapel, Windsor, etc.

of the window is made out in four tiers; the first tier has niches with pedestals, and the other stories display recesses. Behind the window pediment rises another pediment, being the front of the roof, filled likewise with rich tracery; and on the inclining lines of the pediment are perforated battlements.

In the two side divisions of the front (or exteriors of the side-aisles) the conspicuous parts are the doors of entrance and two tiers of windows. The doorways have many columns, with rich capitals, and the mouldings of the architraves have small niches, with statues, ornaments, etc. The windows on the first tier assimilate with the centre west window, showing ornamental tracery and a pedimental finish. The windows on the second tier are plainer, and without the pedimental finish. In the spaces, or dados, between these two stories of windows are rich recesses, with perforated battlements above them. Over the several windows, or termination of the second tier, is another line of perforated battlements. Behind these several battlements are galleries of communication. The four grand dividing buttresses rise to the second line of battlements, and are made out in seven tiers filled with decorations. In the first, second, third and sixth tiers are niches with pedestals. The niches on the second tier are remarkably grand and striking. The fourth and seventh tiers present compartments. In some of the niches the statues remain, and evince a superior degree of sculpture. At the angles of these buttresses, on the fourth and fifth tiers, are projecting horizontal half-length statues, some of them of a serious and others of a comic cast, but each specimen full of the costume of the day, becoming on this consideration relics of high importance, and ought accordingly to be regarded.

In the detail of the various subjects on this front we find that the mouldings are many, small and delicate; the ornaments profuse, particularly in the capitals; the bases to the columns and abacuses to the capitals circular; the traceries ornamental, and the several small pediments constructed in regular straight inclining lines.

The two towers of this west front stand immediately on the line of the second tier of perforated battlements (finish of the original design), rising in some sort from the four grand buttresses, or, more justly speaking, worked on them, as the entire design of these towers takes an opposite turn to the elevation beneath, well establishing the tradition that they are the masonry of the fifteenth century. The widths of these towers take in the transverse dimensions of the side-aisles of the nave, and the principal decoration is the window on each of their fronts. The sides of these windows are bounded by buttresses, being in some degree a kind of general continuation of those original buttresses which are their support, and have four tiers of compartments, each tier finishing with a pedimental form. The windows give three divisions for light, the height worked in two stories, and the tracery architectural. In the spaces on the sides

and above the heads of the windows are niches and compartments, with sweeping pedimental heads. The altitude of the towers has perforated architectural battlements, showing pinnacles at the four angles and at the centres. At the several angles of the springings of the pediments, and the entablatures supporting the battlements, are projecting horizontal figures, but no way partaking of the character of the sculptures on the main front, these being chimerical, or, properly speaking, allegorical, presenting a species of monster, partly of the demon and partly of the dragon form. This is a sculptural device almost universally adopted, and found both on exteriors and interiors of edifices of the fifteenth century.

The Detail of the Towers.—The mouldings are worked large, of a far different cut from those above enumerated; fewer in the mass; the ornaments take another turn, both in composition and the tooling of the foliage, and given with a sparing hand. The capitals are devoid of ornaments; their abacuses, and the bases to the columns, octangular, and the pediments take sweeping directions. Another striking change occurs in the mullions to the windows, their heights being made out in two stories, while those of the former order exhibit one general perpendicular line, from the base to the springing of the tracery in the heads of the windows.

[1807, *Part II.*, pp. 1110-1112]

South Front.—Divided into three great parts, the nave, transept, and choir. The work of the right side of the tower of the west front is returned on this south front, marking the first feature of the line thereof. On the right of this return the work rather declines in richness, being a kind of preparation to that of the nave. The nave, as usual, is raised in two stories in the side-aisle and upper tier of windows. It is highly pleasing to contemplate on the art here displayed in the change, or, more justly speaking, the necessary retrenchment of ornamental profusion, so as to constitute a secondary class of elevation, to be as it were a subservient character to the prime object, the west front. The line of the nave is in seven divisions; between each are elegant buttresses—the first story of them rises considerably above the parapet of the aisles, showing compartments and niches filled with whole-length statues; they are crowned with pinnacles. The windows to this story carry on the same forms as those on the west front, their architraves finishing with pediments. The parapet is compartmented with circles, and the cap of it has an indication of minute battlements; and between each are human heads. The windows of the second story are also in unison with those on the west front. The entablature, on which stands the battlements, has an enrichment of finials, a circumstance peculiar to this church: these battlements have circular perforations with pinnacles at each division. Some few feet before the sixth and seventh

divisions stands a small building of two stories ; the design is in the Tudor manner. The lower story is for record offices, and the upper story is the library—in the former story two of the windows out of the three have been broken into to make two modern doorways.* The original pass was from the inside of the south transept. Say these inlets are more ready for entrance than walking a few yards about into the church ; but are our antiquities for such a trifling consideration thus to be sported with ? . . . At the back of the pinnacles to first story, and against the breaks between the windows of second story, are preparations for flying buttresses, said never to have been completed. This opinion I cannot assent to, as it must not be presumed such consummate artists as those of the fourteenth century would have left their work in such an imperfect state ; I therefore judge that this apparent neglect is no neglect, but the effect of a dangerous saving, or wanton havoc perpetrated in later times upon some necessary repairs being found expedient to be done to this part of the building. . . .

The transept is a superb object indeed, and of a style prior to that of the nave ; the date 1227, during the episcopacy of Archbishop Walter Grey. It presents three grand parts, the centre one for the great aisle, and the smaller ones for the side ditto. The first particular to be noticed is the porch and parts over it, containing the clock, which parts extend to the sill of the great window. These said parts have been *restored* (but not in the present attempts of this nature) some few years ago. The first effort of these innovators was to remove the ancient clock, containing two wooden statues in the costumed armour of Henry VII.,† which struck the quarters, etc. The next attack was to reconstruct several of the decorations of columns, arches, pediments, etc., making what they called *improvements* in the alteration of the mouldings, ornaments, etc. It cannot be denied but here is much to censure, and nothing to praise. Between the three grand divisions, as above, are two octangular turrets ; at the angles of the transept are corresponding turrets. These latter objects have a finishing of a later date in architecture ; they are said to be modern studies from some of the Edwardian work about the church.

Besides the three stories of windows (the great centre one and side ditto) and the circular one in the pediment are five or more tiers of recesses, with columns and arches, and the whole upright terminates with a pediment. That this front is of the date alleged is certain, as there are no mullions or tracery to the windows but in the centre light, which cannot be well accounted for (otherwise than as some later insertion) ; the architraves are filled with Saxon diagonals, and there are no crotchets to the pediments, etc. The forms in the great circular window, taking a circular course round the centre, are

* No part of the present improvements, but done some few years past.

† They are now in the vestry.

columns with arches in two rotary tiers. This is a very beautiful decoration, and not very uncommon in our remote architecture, and owes its origin to the Saxon style, as in many buildings of that order are to be found these circular windows, commonly called "St. Catherine's windows."* On the point of the pediment is a pinnacle, with (by way of a finial) a man playing on a violin. It is hardly necessary to say this is some ridiculous addition, and perhaps by those who tried their experiments on the porch below.

The choir carries on the general design in height, and in the most prominent features of windows, buttresses, pinnacles, parapets, and battlements, and was the work of Archbishop Thoresby, who still went on with the Edwardian mode; but in the course of so long a reign varieties eventfully [*sic*] took place. It bears nine divisions of windows, buttresses, etc. That window at the fifth division, with a similar one on each side west and east, rises the whole height of the building, and at the same time projects from the main line of the choir, giving a small or second transept—another peculiar character attending the architecture of the church, and has altogether a most admirable effect. The upper part of this second transept has undergone a reparation and some touches by way of improvement, and is, I believe, the first trial of skill of the present workpeople. Sincerely I cannot bestow that praise with regard to correctness, as I am so ready to allow for what has been done on the west front in respect to the masonry. As to the sculpture, here are the substitute "ducks" we mentioned in our last paper. The tracery to all the windows takes a change from the ornamental turns in those of the nave; that is, they are purely architectural. The pedimental finishings to the architraves of the lower windows are changed from those of the nave to sweeping or ogee forms.

Beyond the second transept the four upper-story windows have a decoration before them of an open screen; this evinces a third species of architectural accompaniment, only to be met with in this fabric. The effect is prepossessing to a degree, and affords a half-light to this part of the choir and Our Lady's Chapel, presenting the happiest opportunity for the glorious east window to be seen in all its due splendour. Recollect the paltry and clumsy modern expedients to give a central effect of light to the eastern parts of St. George's Chapel, Windsor, Lichfield and Salisbury Cathedrals, etc., by absolutely blocking up the side windows, and painting, on said blocking-up, mock quarries of glass, etc. Before the first five divisions of the first story are other low buildings of a later date, giving the treasury, inner and outer vestries. The mullions to the windows of the treasury lately knocked out, and to the outer vestry a modern doorway has been stuck in. This latter innovation has altered the ancient arrangement of the church; clerical attendance being so exact and

* Barfreston Church, Kent; Heddingham Church, Essex, etc.

precise, even to the last toll of the prayer-bell, that certainly the walk round and through the transepts to the stalls would have been too tedious, and become a sort of race against time. At the eastern extremity of this front unbounded ideas of profuse workmanship again begin to appear, which will be more immediately cognizable on the east front, where they are returned with increased magnificence.

The centre tower, lording it over the whole pile in proud magnitude and state, is certainly coeval with the west towers in their upper halves, each being in all the true character of the Tudor order. A double large window, with two tiers of mullions, and bounded on each side by compartmented buttresses, are the principal features. The heads of the windows have to the architraves sweeping pediments, as have also the different heights of the buttresses. The battlements are perforated by rich masonic compartments. At the angles of the parapet some imperfections seem to occur; or, more probably, the altitude of this tower never owned a complete finish, as an indication of an arch springing meets the eye, and which seems to set all architectural conjecture at defiance.

[1808, *Part II.*, pp. 671-672.]

East Front.—Although a few of the features of the choir, externally in its south front, prevail in this elevation in the tracery to the windows of the aisles of the choir, their architraves and sweeping cornices, yet the entire display in the other particulars are wholly changed. A new and unexampled combination of decorations occur, as extraordinary for their excessive richness of parts as for their novelty in design; and they may be deemed peculiar to this church, as I cannot bring any other building in evidence to prove a similar taste. The long reign of Edward III., during which the cathedral was working on to that height of sublimity we now view it in, contributed much to bring about many changes in professional skill, and surely from the west front to this east front this position is fully confirmed by the continued varieties to be encountered on every hand.

The great parts of this front are, like those of the west front, divided into three portions by buttresses of singular elegance—the centre ones for the choir, and the other two, right and left, for the side-aisles of the choir. The buttresses at the angles are octangular (containing stairs); the others between the choir and its aisles square; each buttress is crowned with spires. On the second tier of the octangular buttresses are the statues of two knights, patrons to the church, such as are seen on the west front, but of a less degree of excellence in point of outline than those on the latter place. On the third, fourth, and fifth tiers are delicate compartments, etc. On the second tiers of the square buttresses are niches similar to those just noticed; on their third, fourth, fifth, sixth, and seventh tiers are

niches also, but of a far more delicate and superior cast. The great east window, which Drake calls, from the unbounded love he bore his church, "the finest window in the world," is indeed a most wonderful piece of workmanship, and, from the cast of its general lines, may be conjectured as giving the last effort of masonic power in the completion of the entire structure, as its tracery and disposition of the mullions are altogether architectural, being composed of perpendicular and horizontal lines and arched heads to each division, both of the lesser as well as of the more enlarged figures. From the base-line to the springing-line of the head of the window are three divisions; in width of the window, nine divisions. In the tracery the divisions are subdivided into eighteen parts. Everything in the detail is cut and combined together with such surprising art, and endures at this hour in such complete order, that well may those who truly study the extraordinary frame of this window be profuse in its praise, and zealous to inspire others with the same feeling and the same sentiments. In the architrave to the head of the window are small niches with statues; over the architrave the sweeping cornice, and in the spandrels and on the sides of the windows are a variety of niches and compartments. The several parapets to the buttresses, side-aisles, and choir are composed of perforated compartments, with straight and sweeping pedimented heads, pinnacles, etc. These kind of parapets are charmingly peculiar to this front, and they contribute not only delight from their external appearance, but give high satisfaction to those who may occasionally walk within their pointed avenues.

The various niches to the square buttresses have lost their statues, as have those accompanying the great window. In the frieze below the great window is a line of seventeen bustos of much costumic interest, as large as the life—the first a king and the last a bishop, these being the only sculptures which bear any direct intelligent characters, and are said to give Edward III. and Bishop Thoresby. Over the point of the head of the great window is a niche with the statue of the bishop seated in architectural triumph, and is considered as being the memorial of his having completed so vast an undertaking as that of raising such a house of prayer as York Cathedral.

The Chapter-house.—As the principal front bears with the east aspect of the church, it may be proper in this place to give its description. The plan, being an octagon, shows at each angle buttresses; the upper halves run into multifarious forms of pediments, flying arches, turrets, pinnacles, etc. These decorations, with the turn of the windows and their fine tracery, carry us back to the early period of the great Edward III.'s reign, conforming, in a certain degree, to the style of work of the western part of the cathedral. The openings of the windows are in five lights, and their heads

emerge into small pointed arches and circles, with their appropriate turns, etc. The parapet is plain, without battlements, or any compartmented embellishments. On the cappings (two or three mouldings by way of finish) to the parapets are, at certain distances, grotesque and other figures, appearing as if crawling on the edge thereof.

North Front.—Among the decorations some alterations eventually take place, as in the second and first transepts. In the former much of the embellishments are retrenched, yet still evince in this curtailment (necessary it may be, as the chapter-house, from its affinity, would have shut from view any profusion of work here set up) much symmetry, and the principal design is well kept up. The avenue to the chapter-house produces another change in the line, and gives many of the characters of that superb edifice; though on a story above square-headed windows have been inserted, probably done in the Tudor era for some useful purpose, now unknown. The next change is in the first transept, where it is found that nearly the whole upright is filled with five long lights or windows; above them are other windows, but of far less importance. The whole assemblage shows the earliest mode of our pointed architecture. The exterior of the nave goes on uninterrupted, in form being like the south side in all particulars.

Towards the eastern extremity, however, are some vestiges of St. Sepulchre's Chapel, waiting—it is with regret I speak it—their final extermination.

[1809, *Part I.*, pp. 220-222.]

Interior of the Cathedral.—The nave, the work of William de Melton, 1330, has eight divisions, marked by clusters of columns, as usual, the centre portion of which rises to the springing of the groins, and those other portions on each of ditto rise to the springing of the arches for the side-aisles. There are but two stories in the elevation, as the gallery over the aisles is taken out to a certain height of the windows of the second story, the mullions of which in a pleasing way form the divisions in the gallery. The carrying up the groins to their usual height with solid masonry is complete; but the continuation of the superficial hollow part of the groins is not wrought in stone, but in wood, a circumstance occurring, probably, from some subsequent alteration done in the Tudor times, as the style of the groin finishings sufficiently demonstrates. Another trial of the same hour appears, and is introduced with the most profound judgment, in throwing an exceeding large arch across the western space of the nave. It is admirably calculated to combine, secure, and resist the accumulation of weight, which the addition of the upper halves of the west towers must necessarily have occasioned at this part of the structure. The dado of the aisles is extremely rich, shown with buttresses, pediments,

and compartments. In the dado of the second division of the north aisle the work runs into a beautiful doorway, leading into the once St. Sepulchre's Chapel. Over the point of the arch of the doorway is a small niche with the statues of our Lady and the infant Jesus (heads gone), of the most charming sculpture. I am bold in this assertion, although the subject is religious, and the performance itself, I am persuaded, wrought by some English artist! In the third division of ditto aisle is the monument of Archbishop Roger, evidently an insertion in the sixteenth century, when, it is not at all unlikely, the first memorial of this prelate being then in such a state of decay, it was found necessary that this second testimony should be set up in its place. The tracery of the windows is excellent: it is of the most perfect figure, and retains nearly the whole of the original painted glass, truly beautiful, and is in the true mode of Edward III.'s reign. The eighth division on each side of the nave has lately undergone some very judicious repairs, which, it is highly incumbent on me to say, are of the most studious and best-conceived nature possible in our day to have been entered upon.

The interior of the west end of the nave is magnificent and noble to a degree: the enrichments of the west doorway, dado, space on each side of the great west window, with the window itself, its ornaments, tracery, and paintings, all combine at once to show a scene of splendour, which no cathedral but this of York can boast of—that is, in such a part of the fabric as the western interior.

Standing within the great centre tower, the sight is carried to the utmost stretch. No shutting out the several stories with floors and stages for bellringers, as is witnessed in other cathedrals, but every decoration is left clear and open to the admiring eye. The four great arches of the tower rise the whole height of the upright of the nave; and over them is the first story of the lantern of the tower, giving the dado preparatory to the windows in the second story, which lights in a most glorious way this object, soaring to such a pitch of human ability. At the sills of the windows is a gallery round the lantern, with a perforated parapet; groins terminate the elevation. . . .

The transepts take a turn of splendour, varying much from the longitudinal lines of the structure. The north transept is the work of Roger, 1171, while the south ditto is of Walter de Grey, 1227. The length of each transept is made in three divisions, and the height is in three stories. The clusters of columns for the divisions rise no higher than the springing of the arches for the aisles. The gallery, or second story, is an independent arrangement; each division of the transepts has four openings for this gallery, showing columns and arches, etc. The window story is no way prominent; the windows consist of three small openings, with grounds attached. The groins are similar to those seen in the nave. The style of the

architecture of these transepts is in the earliest pointed manner, each transept differing in some particular instances, and which is more distinctly visible in the northern five lights, called the "Five Sisters," in the north transept. The mouldings are much enriched, and, with the clusters of columns, arches, dados, windows, and every other particular, give the strong architectural character of the edifice above set down.

As I have in my description of the plan of this church given my unreserved opinion relative to the removal of the several rich screens belonging to the eastern aisles of the transepts, I must as freely dissent from the way in which the openings in the galleries have been lath and plastered up, to the utter extinction of the character of such arrangements, as well as banishing that sort of magic effect which such shadowed interiors afforded to the general lines of the galleries, viewing them in whatever direction the eye encountered such pleasing objects.

The screen entering into the choir is one mass of enrichments, where the efforts of sculpture and masonry out rival each other. The statues of our kings, from William I. to Henry V.,* are indisputably of the first interest, when reflecting how few royal memorials of this sort remain to illustrate our historic pages. The ornaments and mouldings are gone into with such discrimination that skill here certainly has arrived at its utmost acme of perfection, if the most delicate tooling and extreme nice discrimination of that which is useful and beautiful can render them so. My warrant for this profuse praise : it is a design done in the reign of Henry VI. In the centre of the screen is the archway leading to the choir, on each side of which, taking the length of the screen, are seven niches, with pedestals and canopies, finishing with an entablature and parapet. Within the arch is a porch, partaking of the same delightful ideas as are displayed on the screen itself.

This screen, unfortunately for antiquaries, has gone through a repair and restoration—that is, in such sort as our professional innovators please to have it understood, when they obliterate and alter any precious remains put under their rage, by personages who perhaps mean well, though their experience or their veneration for such matters falls short of that standard of due care necessary to be observed on these occasions. In going through my sketch of this screen, great doubts and uncertainty accompanied me whether this or that particular was genuine or otherwise. I allude more immediately to the sculptures brought out; and instead of the infinite variety in the small statues and foliage that had given a peculiar interest to the performance, I found modern characters in one or two varieties moulded off and stuck on every situation, before occupied by appropriate figures, expressing the various personages of

* Engraved in "Ancient Sculpture and Painting."

old that could add dignity and religious importance to the whole work—a work that was set up to prepare the mind for those devout sensations that were about to take place on entering into the choir. The foliage has suffered in the like manner. Of the royal series of statues, I hesitate not to say, the restoration of their crowns and sceptres and other distinctive enrichments (mutilated at various times) has been effected with little or no reference to the original particles left on the statues, and not any to authentic objects of this nature to be found in our antiquities, unless looking at minute and indefinite representations on coins and modern-conceived engraved royal portraits may be called sufficient to study from. If so, it will be no difficult matter to imagine in what kind of costumic pride the new statue of Henry VI., which is to fill the niche at present occupied by that of James I., is to be contrived—a statue that will undoubtedly call down criticism at all hands, not alone as to the propriety or necessity for such a regal tribute, but as a sculptural association with real remains of antiquity, and which, it may be presumed, present fine specimens of the art, and what, perhaps, is of still greater consequence, specimens of the portraits and habits of our monarchs nowhere else to be met with.

[1809, *Part II.*, pp. 1113-1115.]

The painted glass in the five lights of the north great window of the north transept, so characteristic of the early pointed architecture forming this portion of the church, is composed of rich and elegant foliage and other ornaments, a mode long in practice before that of enriching the openings of the windows with architectural ideas, and portraits, became the practice, as is seen in the nave. The painted glass of the south windows of the south transept are examples of the latter manner, with some clumsy and discordant modern attempts to improve and beautify them. In the side-windows of each transept there are but very few remnants of painted glass remaining.

The choir, the work of which carries on the general lines of the nave, is in nine divisions, and evinces some varieties from those of the latter place in the smaller decorations; such as the capitals to the columns, which are ornamented; the dado, or gallery below the upper windows, which shows much tracery; and the groins becoming more intricate and profuse in lines and ornaments, etc. The fifth divisions break into second transepts, and present a very beautiful and uncommon scene. I am concerned to state that the painted glass of the choir is in a very imperfect state, and in some instances quite unintelligible, from the ignorant and careless manner in which it has been repaired from time to time, since the siege of York in the seventeenth century, when the eastern part of the church suffered severely from that event. In a window of the south aisle, which had remained without any panings [*sic*] since the above period, there has

been lately set up in an unseemly and distorted manner some foreign painted glass of the sixteenth century, wholly irrelevant to the design of the window, either in its remote taste or proportions. It is, indeed, "a sorry sight."

The east window well deserves its proud appellation, "the finest window in the world;" it is wrought in its interior on a most uncommon and surprising plan. Its dado is occupied by a very rich altar-screen: the height of the lights to the springing of the arch is in three stories, the mullions are doubled in profile to the third story, containing by this extraordinary contrivance two galleries, not alone exquisite in effect, but calculated to give a ready and near access to all parts of the wonderful construction for the view of the innumerable and matchless paintings (particularly the heads of each figure, wrought up to a minuteness and delicacy of pencilling unrivalled) and for a convenient and easy repair of any object either of the masonry or the paintings themselves. . . .

The stalls of the choir are extremely rich, taking up the three first divisions: in the fourth, fifth, and sixth divisions, are screens of similar work; and at the commencement of the seventh division is an exceedingly rich and admirable screen running across the choir, parting it from Our Lady's Chapel. This screen now serves for the high altar decorations. As my habit of thinking evidently goes to laud our ancient works, it will not be wondered at if I bestow not the least commendation for glazing the perforations of this screen—an expedient surely resorted to whereby to please and catch the attention of gaping and ignorant visitors. It appears the original altar-screen had its situation across the choir at the sixth division (taken down some few years past), and gave, from its east front to the present altar-screen, the space called the feretory, or chapel for the deposit of the principal shrine, or other grand religious memorial, in this most sacred part of a holy edifice.

The crypt under the choir is of the first interest: and while it gives Saxon columns with highly enriched bases and capitals, presents the form of the arches pointed; a combination confirming the very great antiquity of this part of the building, and which is perhaps some of the remains of the first stone erections raised on this spot. I speak with some confidence on this subject, as the work agrees with that still found at Malmesbury of this date, 675.

In the two vestries, and the treasury, raised on the south exterior of the choir, much curious architecture is to be found, particularly in the first vestry (originally a chapel), where is the site of an altar in the east wall, a holy-water niche, a curious enriched conduit, rich capitals to the columns supporting the groins, etc. Here is a very curious cope-chest, carefully preserved.

The doorway with its oak perforated doors, entering the avenue leading to the chapter-house, is a grand and strictly appropriate

introductory appendage to its gorgeous walls. I felt much concern at hearing it observed, that "this said doorway was not any way interesting, was a late addition, and, if destroyed, the effect from the avenue would not alone afford a novel sight, but give a charm to the spot, and become at once attractive and delightful." This is one of those speculative pleas which architectural innovators have always ready to bring forward, in order to induce others to aid them in their destroying purposes, as was first put in execution at Salisbury. The avenue itself is wholly made out by windows, their dados, and clusters of columns between the windows for the support of the groins; and the lines of each particular are of the most delicate and elaborate finish. The lights retain all their painted glass; and our attention at length becomes riveted to the double doorway, giving the pass into the chapter-house. On the centre cluster of columns at this doorway are statues of Our Lady and the Infant Jesus placed in a niche. . . .

The Chapter-House.—It is an octangular building. Its entrance, or west side, has the interior front of the double doorway diversified in the most pleasing manner, from the exterior front above-described, and over it, the space is occupied by compartments and tracery in unison with the mullions, lights and tracery of the windows. The seven windows filling the whole of the other seven sides of the octagon, excepting the clusters of columns in the angles (the cants) for the support of the groins, are replete with every decoration in mouldings and ornaments that architectural skill can possibly arrive at. The dados to the windows are made out with the most superb niches, and within their canopies is a gallery of continuation round the structure, an uncommon idea, but most convenient, curious, and full of effect. The groins, springing from the angular clusters of columns, unite in the centre of the vault, which seems to rise insensibly into the receding atmosphere, as its minute and delicate detail of parts becomes, from the great height, almost imperceptible to the wondering sight. Every object in this interior has been gilded and painted. In the large compartments over the entrance, and in the spandrels of the groins, were a series of saints, kings, queens, bishops, etc., as large as the life, with ornamental devices of all descriptions. These several paintings have, since 1790,* been white-washed out, to the great loss of historical and antiquarian reference. The windows, indeed, have been permitted to retain their original glazing, which is brilliant and sublime to a degree, the paintings to which are done into small foliated compartments, full of religious and historical subjects. These evidences, and each masonic and ornamental work throughout the design, strongly mark the architecture at the early part of the reign of Edward III. Drake has

* I drew from them at this period.

given no satisfactory name as constructor of this sublime edifice, as he has done to many other portions of the cathedral.

It must not be withheld from note that one or two of the early tombs have been lately removed from their original stations to other parts of the church, and that very curious memorial (perhaps one of the first efforts of the kind), the monument of Walter de Grey, laid open and bare (being deprived of its holy seclusion, the rich screens which encompassed it about), and a ridiculous iron fence run round it, worked upon a modern principle, and from a modern architectural design. . . .

In justice to the present worthy and enlightened guardian of York Cathedral, let me say, I think that there is not a clerical man within the kingdom more deserving of the treasure he possesses, more warmly attached to its preservation, or who can, from amateur architectural knowledge, be more competent to direct the task now going on under his eye, notwithstanding some few architectural errors have occurred, and may yet occur.

JOHN CARTER.

Ely Cathedral.

[1805, *Part I.*, pp. 122-123.]

In a short tour, which I took in the course of this last summer, I saw many of the monuments of the taste and grandeur of our ancestors which at present exist in the Midland Counties. None, however, more excited my admiration than the cathedral church at Ely, which is a truly magnificent structure, and presents, in my opinion, the best models for the study of good specimens of every era of our ancient architecture. . . .

The dean and chapter have here been expending large sums; and sorry am I to say that it has not been done either with the best taste or soundest judgment. I hope that at some future opportunity we shall be favoured with the remarks of your entertaining correspondent, who signs himself "An Architect," on the subject. My chief objection is, that they have, under the direction of Messrs. Wyatt and Groves, repaired a great part of the west front with the newly-invented Roman cement. This, we are told by the above-mentioned gentlemen, will stand the test of ages; but I must own I think that it needs time to prove its value, and I must prefer the good old invention of our forefathers, "stone and mortar." . . . At Ely I do not find fault with the models from which the mouldings and ornaments have been worked, as I think them, for the most part, uncommonly sharp and correct; it is the materials to which I object; and the dean and chapter do no good to their fabric, and act by no means fairly to their successors and posterity, by patching up their buildings with materials in all likelihood perishable, and

unfit for any length of time to withstand the vicissitudes of an English climate. . . .

R. U. B.

[1805, *Part I.*, p. 224.]

. . . It may not be foreign to the present purpose to hint that a certain architect, more known for preserving our cathedrals than by disfiguring them, was applied to some eight or nine years back by a dignitary of this devoted church, to have his opinion about taking away the double arched entrance into the west porch (one of the strong characters of the architecture marking the style of the building); nay, the porch itself, as being considered contradictory to the rules of Roman and Grecian architecture, projecting in the way it did, was wished to be taken down also; and several other parts of the said front were held to be alike objectionable, they requiring the improving hand of modern taste. It is almost needless to say the application was treated in a way not exactly conformable to the above suggestions, and of course the architect alluded to was not employed.

W. I. P.

On Timber Houses.

[1841, *Part II.*, pp. 149-151.]

It may appear strange to those who are acquainted only with the present state of English towns to be told that in the reign of Queen Elizabeth an author,* describing England, stated that "The greatest part of our building in the cities and good townes of England consisteth onelie of timber, for as yet few of the houses of the communalitie (except here and there in the West-countrie townes) are made of stone, although they may (in my opinion) in diverse other places be builded so good cheape of the one as of the other" [i. 233]. Here, we see, brick is not even hinted at: but, when the writer comes to speak of country mansions, he mentions it as recently introduced. "The ancient manours and houses of our gentlemen," he says, "are yet and for the most part of *strong timber*, in framing whereof *our carpenters have beene, and are worthilie preferred* before those of like science among all other nations. Howbeit, such as be latelie builded, are commonlie either of bricke or hard stone, or both" [i. 238].

"There are old men," he afterwards adds, "yet dwelling in the village where I remaine, which have noted three things to be marvellouslie altdred in England within their sound remembrance; and other three things too, too much increased. One is, the multitude of chimnies latelie erected [not factory chimneys, but mere dwelling-house chimneys were then the wonder!], whereas in their yoong daies there were not above two or three, if so manie, in most uplandish townes of the realme (the religious houses, and manour-places of

* William Harrison, chaplain to William Lord Cobham, in his "Description of England," prefixed to "Holinshed's Chronicles." [New Shakspere Society Edition, 1877.]

their lords alwaies excepted, and peradventure some great personages), but ech one made his fire against a reredosse in the hall, where he dined and dressed his meat"* [i. 239]. The second change was "the great amendment of lodging," that is, accommodation and furniture for the night's rest; the third, "the exchange of vessell, as of treene platters into pewter, and wooden spoones into silver or tin." On these subjects we cannot at present quote our author at length; nor regarding the three grievous things, the "inhansing of rents, the oppression of copiholders, and usury." To return to the houses.

The same writer, in two places, sets forth a very marked distinction between the dwellings in the champaign and in the woodland parts of the country. "The houses in the first lie uniformlie builded in everie towne together, with streets and lanes; wheras in the woodland countries (except here and there in great market townes) they stand scattered abroad, each one dwelling in the midst of his owne occupieng."

Again, there was this important difference in the materials and style of construction. "In the wooddie soiles, our houses are commonlie strong and well-timbered, so that, in manie places, there are not above foure, six, or nine inches between stud and stud;" but "in the open and champaigne countries they are inforced, for want of stuffe, to use no studs at all, but onlie frankeposts, raisins, beames, prickeposts, groundsels, summers (or dormants), transoms, and such principals, with here and there a girding, wherunto they fasten their splints or radels, and then cast it all over with thicke clay to keepe out the wind, which otherwise would annoie them" [i. 233]. Of cottages built in this miserable fashion there are many specimens remaining in some of the midland counties, as well as the memorable cob-walls of the West; † and of the ancient timber manor-houses of "post and pane," many exist in Cheshire, Shropshire, Staffordshire, etc. It is our object rather to narrow our present view to town-houses built of timber, of which very few existing specimens remain.

To proceed, from our old author: "The claie wherewith our houses are impanelled is either white, red, or blue; and of these the first dooth participat verie much with the nature of our chalke; the second is called lome; but the third eftsoones changeth colour as soone as it is wrought, notwithstanding that it looke blue when it is throwne out of the pit. Of chalke also we have our excellent asbestos, or white-lime, made in most places, wherewith, being

* In illustration of this, it is mentioned in Parker's "Glossary of Gothic Architecture," that in old country houses "the roof is not unfrequently covered with a thick coat of hardened wood soot." The article on "Domestic Architecture" in the work here cited may be referred to for more extended information on the subject before us than our present space allows. Mr. Pugin has published a work on Timber Houses, but his examples are principally, if not entirely, taken from the Continent.

† See an amusing essay on "Cob-walls" in the *Quarterly Review*, No. 116.

quenched, we strike over our claie workes and stone wals, in cities, good townes, rich farmers' and gentlemen's houses; otherwise, in steed of chalke (where it wanteth, for it is so scant that in some places it is sold by the pound) they are compelled to burne a certeine kind of red stone, as in Wales, and else where other stones and shels of oysters and like fish found upon the sea-coast, which being converted into lime, doth naturallie (as the other) abhorre and eschew water, whereby it is dissolved, and neverthesse desire oile, wherewith it is easilie mixed, as I have seen by experience. Within their doores also, such as are of abilitie doo oit make their floores and parget of fine alabaster burned, which they call plaster of Paris, whereof in some places we have great plentie, and that verie profitable against the rage of fire" [i. 234].

Our author proceeds to very curious particulars relative to the ceilings of houses in his own day, and the wainscoting, tapestry hangings, and other furniture. On these topics we will not follow him at present, as our immediate object is the construction of the houses, and their state at a somewhat earlier period than the reign of Elizabeth. He has, however, some observations upon exterior appearance, which are much to our purpose :

"This also hath beene common in England, contrarie to the customes of all other nations, and yet to be seene (for example in most streets of London) that many of our greatest houses have outwardlie beene verie simple and plaine to sight, which inwardlie have been able to receive a duke with his whole traine, and lodge them at their ease. Hereby moreover it is come to passe, that the fronts of our streets have not beene so uniforme and orderlie builded as those of forreine cities, where (to saie truth) the utter side of their mansions and dwellings have oft more cost bestowed upon them than all the rest of the house, which are often verie simple and uneasie within, as experience dooth confirme" [i. 235].

It is manifest, however, from the few remains of which memorials have been preserved, that a degree of exterior ornament was generally prevalent, which, though it might not compete with the splendour of some continental cities, was yet such as the inhabitants of our modern brick walls, with rectangular apertures, have scarcely any notion of. The projecting stories, the bold gables, and the pointed arches formed in themselves very picturesque outlines; whilst the flowery cornices, the figured corner posts, brackets and beams (we use modern terms to be more intelligible), above all, the ornamental tracery of the windows, presented forms we might well wish to recover, if unattended by their less agreeable concomitants—very close quarters, darkness, want of drainage, filth, bad odours, and pestilential disease.

So great, indeed, were the evils which attended on our ancient cities, partly arising from their construction, and partly from the

habits of their inhabitants, that it has always been a rational source of congratulation, that the Metropolis of this country was at length purified from its many corruptions by the Great Fire of 1666. The same change, however, which was affected in London by that gigantic catastrophe, has been gradually effected in most of our other towns by the revolutions of taste, and the spirit of *soi-disant* "improvement," ever prevalent in a flourishing and commercial community. Some fifty years ago the two neighbouring towns of Warwick and Coventry must have presented a very remarkable contrast. The former, of which great part had been cleared away by an extensive fire at the beginning of the last century, consisted almost entirely of new buildings; whilst the latter was remarkable for the richness and curiosity of its old timber houses. Yet of these few are now left to answer for their contemporaries; if the ancient style was elsewhere "sent to Coventry," at Coventry it was no longer entertained.*

In few cases only have the timber houses yielded to the natural decay of their materials; for their massive "principals" were generally calculated to endure the wear of centuries, and were so framed together that it was not a slight deviation from the perpendicular that could affect their stability. In some cases they have given way to houses more accordant with modern notions of convenience; but in many, and much oftener than is suspected by the casual observer, it is the exterior front alone that has been superseded by an ill-directed notion of fashion or display, whilst the house itself, with its low chambers, uneven floor, and enormous beams, still exists in the rear.

* Since the above was written we have opened "The Coventry Guide" (published in 1824), and there find the following passage, remarkably confirmatory of the portrait we have sketched of the spirit of modernization, perfectly satisfied with its own merits, and accompanied by a total disregard of the works of ancient art, which are trampled under foot in its triumphant progress: "Preserved in a very remarkable degree from the calamity of fire, which has been one great source of improvement to most of our ancient towns and cities, Coventry has not been wanting in efforts to remove *the most prominent inconveniences* of its streets, and *much has been done* for that purpose by the Commissioners under the Street Act, by individual public spirit [another term for a man's efforts to out-figure his neighbours], and, lastly, by the aid of a toll, granted in 1812, which has already been the means of producing a new street (Hertford Street) and forming a commodious entry to the city from Warwick, a widening and *enlargement of the entrance* of Much Park Street, in the London Road, and an *entire removal of the houses* forming the western side of Broadgate; at once enlarging the Market Place, and avoiding a much-frequented, narrow, and dangerous passage. Other important improvements are included in the operations of this toll; and *as far as the ancient City of Coventry is susceptible of alterations* required by *modern taste* and modern habits, it seems likely, in due time, to receive them." No doubt of it: every thing *ancient* is entirely condemned; "*as far as*" the funds raised for "*alterations*" will extend. After the progress of destruction for the subsequent thirty years, the few remaining relics may now come into estimation as curiosities; and their occupiers, like him who holds a house of the time of James or Charles I. in Fleet Street, will begin to date back to the Black Prince!

The house represented in our plate was probably of the reign of Henry VI. or Edward IV., as it nearly resembles the style of a very handsome house at Lynn Regis, in Norfolk, erected at that period by Walter Cony, a distinguished merchant of that town. There was probably some enriched board to the gable end, the loss of which has injured the whole design of the building. It may be observed that no regularity of the general design was considered necessary. In the more extended example at Lynn, the gable ends and windows were of different sizes, and did not range precisely over each other, or with the arches and brackets below. The joists and beams in both houses were of unequal sizes, and placed as happened to be most convenient in the construction of the floors. . . .

[1842, *Part I.*, pp. 380-381.]

In pursuance of this subject, a view is now given of an ancient house at Coventry, a city which, as we before remarked, was formerly exceedingly rich in its timber architecture. It is a specimen of an overhanging structure formed by a deeply-plastered cove with oak ribs. From the style of the tracery of the windows, and the beautiful gable board, it appears to have been erected about the time of Henry VII.

The continued series of windows along the whole front of a house is very common in the modern houses in Norwich, to give light to the manufactories, and was probably originally copied from windows of this kind, which often prevail in old timber houses. At Knole, in Kent, the long narrow gallery, now called the Reformers' Gallery, has a long continued window, and was a room formerly used for embroidery, when that art was usually carried on by the ladies of a great household.

A few remarks may be added on roofs. When Grecian architecture was introduced into this country, the carpentry of roofs underwent a great change, but whether for the better or the worse can only be decided by the respective uses to which it was applied. Old English houses, covered with rough slates or tiles, had steep roofs in the form of a letter A, terminating in an acute angle; but the modern Italian houses had flat roofs, or such as terminated in a very obtuse angle, imitated in England, and covered with fine slate. The parapet or balustrade was added to hide what was deemed incongruous in the Grecian or Roman styles; and for the same reason even the chimneys were omitted in the designs of Inigo Jones, etc., although houses in England could not exist without them; and, indeed, in the old English houses the chimneys were often richly decorated, and formed a great feature in the character of the building. In the modern English roofs only two considerations are attended to: first, to cover the walls, and preserve them from the rain; and, secondly, to be as flat and invisible as may be consistent

with the first consideration; and of course (except in very wide roofs) little advantage can be taken of them for garrets. On the contrary, the old English roof was better calculated to keep out the wet, being steeper, and therefore better adapted to carry off the water; it had less tendency to push out the walls, because it might almost stand without any beam to counteract the lateral pressure; and it gave it more space for servants' rooms immediately near the family apartments; to all which there was no other objection than that the roof was more visible; yet when it was ornamented by projecting dormer windows, and enriched with gables and lofty chimneys, and sometimes by towers and turrets, it became a very picturesque object.

Another remarkable circumstance in the construction of old timber houses is, that the upper stories generally projected over those below them. It is evident that the reason for this overhanging was originally to gain space, in streets where land was valuable and new erections discouraged. As to the construction of the projections, they were sometimes formed by beams and joists only, sometimes accompanied by brackets; but great attention seems to have been given to the supports of the corners, which were often very richly carved, and where these were omitted the cross brace of timber is generally found to strengthen the corner, and prevent any settlement in the roof.

In many ancient houses the windows on the ground floor were so high that a person could not see out of them when sitting. This is exemplified by the exceptions mentioned in Chaucer's "Miller's Tale," where it is twice observed that the window "stante ful lowe":

"He cometh to the carpenteres hous,
And stil he stante under the shot window,
Unto his brest it raught, it was so low."

And again:

"So mote I thrive, I shal at cockes crow
Ful privily go knocke at his windowe
That stant full lowe upon his boures wall."—*Edition 1598.*

But when the ground story of the house was used as a shop, it was usually disposed in unglazed windows, at most times open to the air, and closed, when necessary, by flat shutters. In a china shop at Ipswich I noticed that the upper shutter was hung by gurnut hinges, and when opened was fastened on the ceiling by hooks. The lower shutter originally folded down, and formed a flap or table to hold the goods when exposed for sale. This custom of open shops prevailed so late as the middle of the last century; but they are now seldom retained, except in butchers' shops, or warehouses for old iron, etc.

J. A. R.

[1843, *Part I.*, pp. 267-269.]

We now present our readers with a view of the very handsome and curious house of Walter Coney, which was referred to in our first article upon this subject.

This house, which was destroyed in 1816, stood in King's Lynn, at the corner of the High Street, and near St. Margaret's Church, fronting east and west. It was built about the middle of the fifteenth century by Walter Coney, an eminent burgess of the town. An ancient family of this name was seated at Walpole and Westacre, in Norfolk, and some of its descendants existed, gentlemen of estate and repute, down to a very recent period.* Walter Coney flourished as one of the principal merchants of Lynn from about the year 1440 over a space of nearly forty years, having so far enjoyed the confidence of his fellow townsmen that he was constituted alderman of the Guild of the Holy Trinity, one of the most influential societies of the town, which office he continued to execute for a period of fourteen years. He was four times Mayor of Lynn, serving in that capacity in the years 1460, 1466, 1474, and 1478. During his mayoralty in 1474 King Edward IV. "came to Lynn, with other states, and pardoned Roberte Gregory and his company, through the intreating of women"; and in the same year the said King "took the sea at Linn, the 29th day of September, with many other gentlemen, and sailed into Flanders, and came again the 9th day of March, the same year." Lastly Coney was Mayor in 1478, when "he mayde the roofoe of the body of Saint Margaret's Church, the Crosse Syld, and the Trinitie Chapel." He was also representative in Parliament for the borough. He died in 1478, and was interred in the Trinity Chapel, on the north side of St. Margaret's Church, which he had built, and where still remains, his very handsome monument (a plate of which has lately been published in a work entitled "The Antiquities of Lynn"), the inscription of which is thus given in Mackerell's "History of Lynn":

Hic jacet Walterus Coney, Mercator Hujus Ville Tenne quatuor [?] Major et Aldermanns Gilde Mercatorie Sancte Trinitatis infra Villam predictam continuo per quatuor decim annos et amplius qui obiit penultimo die Mensis Septembris Anno D'ni M cccc lxxix. Ejus Anime propicietur Deus. Amen.

Walter Coney's arms (sable, three conies, sejant argent) were erected in St. Margaret's Church, with this inscription:

Ensignia Walteri Coney burgensis et aldermani Gilde mercatorie Sancte Trinitatis hujus Burgi.

In the year 1485, September 29, it is recorded in the "Congregation Book" of this borough that the executor of Walter Coney

* The representation of the Walpole branch is said to be now vested in two brothers of the name of Coney, who gain their livelihood by the exhibition of some well-trained Newfoundland dogs at one of the minor theatres in London.

granted £20 to the making of a pinnacle to the great steeple of St. Margaret's Church. This spire was blown down September 8, 1741.

When Mackerell wrote his "History of Lynn," early in the last century, there was to be seen in an upper window of Coney's house four escutcheons.

The first was the arms of the town: azure, three dragons' heads erect, erased, pierced through the mouth with three cross-crosslets, fitchée, or.

2. A merchant's mark. These two coats are here represented.

3. Argent, a cross gules. (The guild of next importance to the Trinity was that of St. George).

4. Argent, a chevron gules. And under the windows, next the street, were his own arms, as before blazoned, carved and coloured.

In another, which appears in the engraving, and which still exists affixed to the front of a warehouse in Church Street, were the arms of the town, with a remarkable difference in chief, apparently intended to represent the holy wafer or host. The dragons' heads of the arms of Lynn are derived, it may be remarked, from the customary symbol of St. Margaret, the patroness of the town. This shield is supported by angels, and on either side is a demi-angel holding a shield charged with St. George's cross.

The very handsomely carved corner-posts were, when the house was pulled down, presented to Daniel Gurney, Esq., of Runcton. The second specimen of this architectural feature, engraved at the side of the view, is from an ancient house in Ipswich.

With regard to the general construction of Walter Coney's house, we may repeat what was stated on a former occasion, that no regularity or uniformity of design was considered necessary by its architect. The gable-ends and windows were of different sizes, and did not range precisely over each other, or with the arches and brackets below. The joists and beams were of unequal bulk, and placed as chanced to be most convenient in the construction of the floors. In short, utility was the main object, a solid and useful structure the result proposed; not the fulfilment of a contract; not the imitation of an earlier style; not the masquerade of an external façade either superior to, or unaccordant with, the construction of which it formed part. The house itself was framed upon principles of utility and durability, and the portions admitting of ornament were, at the same time, adorned with no sparing hand; but no parts were incongruously clapt on, in pretended ornament, where they did not actually and appropriately belong to the construction. How different is this system to that of the era of false pediments and mock gables, empty niches and black shields!

[1848, *Part I.*, p. 500.]

After a greater interval of time than we could have wished, we resume the series of plates of ancient timber houses (with a plate of an old house at Exeter), derived from the drawings made many years ago by our excellent friend Mr. John Adey Repton, F.S.A., and which, though at one time offered to the Society of Antiquaries, and actually placed in the hands of their engraver, were by some unfortunate accidents obstructed in their road to publication. We have also to acknowledge that Mr. Repton has kindly favoured us with his manuscript collections on this subject, of which we hope to avail ourselves further hereafter.

The example now given* is of considerably later date than those we previously published; indeed, it is perhaps incorrect to have termed it an Elizabethan house, as it may have been erected in the reign of James, or even Charles I.; but it has some of the characteristics of the former period in the projecting bow, increasing in size in the second story. It may be compared with the house of Sir Paul Pindar in Bishopsgate Street, which was built in the reign of James I., according to the date 1611, formerly over the gateway, but no longer remaining. But these projecting bows may also be found of an earlier date, as in the palace of Knole, built about the reign of Henry VII. or VIII. In the present house the ornamental brackets are a striking feature.

Mr. Repton remarks that "*Brackets* may be considered of great utility in the construction of timber buildings, in order to keep the upright timbers with the beams and joists in their places. In many cases where brackets have been omitted, the ends of the joists have been found to bend down, and the walls in the upper stories to lean forward beyond the perpendicular line.

"In buildings erected before the Reformation, figures of saints or angels bearing shields were often represented in the brackets. When the Italian architecture was introduced into England, the sculpture consisted chiefly of monsters, satyrs, etc., and afterwards from the fanciful designs of consoles to the regular scrolls with a leaf of the acanthus."

[1852, *Part I.*, p. 159.]

Among the interesting series of ancient timber houses which were represented a few years ago in your Magazine, from the drawings of Mr. John Adey Repton, was one at Coventry (vol. xvii., April, 1842), which I could not recognise at the time, but of which I firmly believe I have at last recollected the situation. About thirty or thirty-five

* Should this house be still in existence, our friends at Exeter will perhaps have the kindness to inform us. We must apprise them that indulgence must be granted to the imaginary street in the background, as well as to the *side-scene*, for Mr. Repton's drawing was only an architectural elevation.

years ago many houses were taken down in various parts of the city, in order to widen the streets. This house and six or seven others very considerably projected on the upper part of Jordan Well Street, facing the north, and were totally out of line with the same side lower down. The upper part of this house was like the engraving, so far as I can recollect, but the ground-story was otherwise arranged.* Shortly before it was taken down it was occupied by a cooper, and the entrance to the shop door had five or six steps. A part of the building was used as a warehouse by a grocer, who lived in the adjoining corner house in Much Park Street, and his heavy goods were drawn up by means of a pulley and rope. I do not recollect any other old house in Coventry like it, and there certainly is not one now. As there is some little local history attached to this house, I send you the following particulars, extracted from the books of the Cappers' Company, Coventry :

1546. April 28.—Thomas Grey, Esq., of Whittington, parish of Kinver, Staffordshire, conveyed a house in Jordan Well, Coventry, to Henry Over, mercer (Mayor, 1543), in Coventry, and his heirs in fee, called the Hat and Feather.

1551. June 9.—Henry Over conveyed the house in Jordan Well to Thomas Oken, mercer, of Warwick.

1562. August 20.—Thomas Oken, of Warwick, conveyed the house in Jordan Well to Hugh Hervey, capper, Mayor of Coventry in 1561, and he to pay the Cappers' Company in Coventry the rent, etc., 12d. to be paid to poor men, householders of this Company ; and that the fellowship, or twelve of them at the least, should yearly, for ever, between July 1 and the last day of August, go into St. Michael's Church, and praise God for his benefits bestowed on them by Thomas Oken ; and those that do so to have 2s. of the said rent to refresh themselves, and the residue to be given to the fellowship.

1565.—Paid to Master Oken a year's rent, 13s. 4d. (He thus received the rent during his life.)

Thomas Oken founded almshouses for poor people in Warwick. He was buried there in St. Mary's Church, and against the lobby wall is a brass plate of him and his wife, taken out afterwards from the flames of the church. The following is the inscription : "Of your charyte give thanks for the soules of Thomas Oken & Jone his wyff, on whose soules Jesus hath m'cy ; Jesus hath m'cy. Amen. Remember y^e charyte for the pore for ever. A^o d'ni mccccclxiiij."

The rent of the house in Jordan Well in 1815 was £15. This house was exchanged by the company for a new one in Bishop Street shortly before its demolition.

W. READER.

* As the shop-fronts and basement stories of houses occupied by tradesmen are generally liable to frequent alterations, they were but in few cases preserved at the time Mr. Repton made his drawings : and it therefore became necessary to supply them, as well as possible, from such sources of authority as might linger in other situations.

On Construction in Norman Architecture.

[1833, *Part I.*, pp. 17-22.]

The skill of the Norman builders in the science of construction is attested by the strength and durability of their structures. The three essential ingredients of which they composed their walls—squared stone, rubble, and cement—when combined, could be equally relied upon for their firmness against pressure, or their resistance for a very long period to the operations of time and weather. The system, therefore, of bonding or tying together the ashlar work on both sides of the wall, was very rarely practised, and I do not know an example of it in a wall of great thickness. The practice would have been useless; solidity and capacity were indispensably requisite to Norman construction, and the concrete was so dexterously composed, that it would have derived no advantage from the occasional introduction of blocks in a transverse direction. For the same reason neither timber nor iron were concealed in walls thus composed. The rugged, rock-like aspect of many buildings which once exhibited a well-wrought surface of stonework mingled with the elegant ornaments of architecture, proclaims the toil with which their strength had been secured. Fountains Abbey and St. Pancras Priory at Lewes are interesting and deplorable examples; but in still stronger confirmation of the durability of ancient cement, I notice that there are places in the walls of Conway and Bamborough Castles, where the stone has been forced from the mortar, which protrudes in large and prominent masses, and which are not in any perceptible degree injured by the weather.

Another peculiarity occasionally observable in the construction of Norman masonry is, that the angles of openings, and the mouldings or piers composing the jambs attached to them, are not bonded together, but that every member of the jamb throughout the thickness of the wall, consists of distinct and similar layers of stone, which, when not compactly joined and firmly sustained by cement, become crippled by length of time, and fall asunder beneath the pressure of their arches. The tower of Canterbury Cathedral was a remarkable instance of this imperfect kind of construction. Fig. 1 (Pl. II.) is an elevation of the middle story on the east side, and Fig. 2 a section of the left jamb.

It would be trivial and tedious to enumerate many of the peculiarities of Norman masonry. The following selection may be made: Fig. 6, part of the east end of Barfreston Church, in which the straight line of the course is broken by the encroachment of one block upon the plane of another. The stone at the angle of the base occasioned an irregularity in the one above, which might have been avoided, but the pier is better secured than it would have been by the substitution of two fragments. I have chosen this example

for its utility, which cannot always be alleged in favour of immethodical masonry. I would also recommend to attention Fig. 8, a portion of the south side of the tower of St. [Paul's] Church in Bedford. The quoin stones are placed double in alternate succession. Figs. 12 and 13, elevation and plan of a pier among the ruins of the priory at Lewes. Fig. 9, the angle pier in the nave of Fountains Abbey.

The construction of the arches or lintels of chimneys and doors is sometimes very singular and ornamental; but, waiving these and other instances of ingenuity, I observe that there was no scale for proportioning or arranging the component parts of arches; none applicable to the courses of masonry in walls; but only a rule for reducing the stones commonly to true rectangles, mostly squares of small size; and for carefully preserving what is technically termed an "even bed," which produced a close joint, and preserved a fine surface. The precepts of the Norman architects seem to have been few and simple, but obviously sound and judicious; the method of putting the work together, and the quality of the materials, were considerations which, after the design, engaged their assiduous attention.

Norman military architecture affords many very beautiful examples of design and highly wrought detail; but the walls of castles were not constructed with greater care, or designed for longer duration, than those of ecclesiastical buildings. They were composed in the same manner, and of similar materials; sometimes like churches presenting an uneven surface with solid quoins, at others a uniform superficies of regular masonry. Norman masonry of the latter kind, generally speaking, is distinguished by the profusion of its joints, and by its neatness; and as the stone was often reduced to exact squares, it was arranged in diagonal lines, which increased its resemblance to mosaic. I must, however, admit that the Normans practised a bad as well as a good method of building, and that their masonry was sometimes very rude and promiscuous. Bishop Walkelin set an example of the most finished kind in the tower and portions of the transepts of Winchester Cathedral; but the succeeding architect, who completed the transepts, was satisfied with workmanship of very inferior degree.

Fig. 3, the gateway of the Castle at Shrewsbury, is a compendious proof that the Norman builders were indifferent to order and formality in the masonry of their arches. In this example the mouldings of the arch and jambs (Fig. 4) are alike, and are not separated either by capitals or cornices. The outer moulding of the arch has a keystone; the inner a joint in the centre. Some of the joints are lapped, but the greater number are not, or only in a very trifling degree. The masonry of the jambs is singularly irregular, and yet this noble gateway retains its strength as firmly as any arch constructed with a dozen blocks, and with Roman accuracy. Thus it is evident that the Normans were regardless of the numerical

quantity of the material applied to a given purpose ; they would use a single stone for an arch when they could obtain it, or resort to many when only small pieces were at hand. Figures 11, from the dormitory of Fountains Abbey, 14, 15, and 16, from the Norman tower of Canterbury Cathedral, will abundantly illustrate this remark.

The labour consumed in the demolition of ancient buildings is well known, particularly in the case of those erected by the Normans. The extinction of the priory at Lewes was commenced by iconoclasts of the immediate neighbourhood, but it soon appeared that the employment had been con-igned to beings whose powers of mischief were surpassed by their propensity for crime and violence, and London furnished more experienced practitioners, who, after many weeks of incessant toil, perpetrated the ruin of all its buildings. In many cases the same hands which in early life had been employed to rear and adorn churches and chapels, were, in later years, engaged with alacrity in the inglorious work of their destruction.

I cannot more properly illustrate the foregoing observations than by adding some remarks upon the construction of the north-west tower of Canterbury Cathedral, lately destroyed. It was known as Lanfranc's Tower,* but was not built till upwards of seventy years after the death of that prelate. This magnificent relic of Norman architecture had seven contignations between the ground and the summit, and as many stages, and was 119 feet 9 inches high. The platform or base on which it stood was of enormous bulk and strength, and originally measured full 36 feet on every side. The area of the tower was a trapezium. The east and west sides were parallel, and measured respectively 18.4 and 19.2. It should be remarked that a line was drawn through the centre, and the excess in the length of the west wall was ascertained to have been disposed equally on both sides. This irregularity in the Norman plan had been obviated within the church by the addition of large clusters of pillars towards the east and south ; but above, where the Norman architecture remained in all its original simplicity, the difference was perceptible. Four stories corresponded in design, the next below was plain, and so was the lower story, with the exception of the doorway on the west side, but the intermediate space was enriched with a Norman window on the west, and doubtless with another on the north side. The walls battered all the way up, some divisions more than others ; their bulk was thinned on the outside by the diminution of every stage, and their gravity reduced on the inside by a series of semicircular arches on each floor. On the angles were pilaster buttresses of several thicknesses ; that to the north-west enclosed the staircase. The design may be remarked as possessing two distinguishing and very interesting features : one, that the original arches throughout the design enclosed other arches ; the second,

* It was also called the Arundel Tower.

that Norman and Pointed arches of coeval date were associated in the uppermost range. The Pointed arches enclosed the Norman; both had mouldings, columns, capitals, and bases alike. A single torus moulding of the same size as the column from which it sprung constituted at once the figure and the ornament of the arches. An indented line on some of the capitals and cornices is the only ornament remaining to be noticed.

The walls of this noble tower were cracked on all sides between the base and the middle line of its elevation. Time and alteration had contributed to the defects which ended in demolition. Their operations have been gradual, and perhaps have not been greatly retarded by the efforts which were made half a century ago to tie the mutilated walls together. To these another cause may be added for the dilapidated state of this building, namely, the inferior quality of the mortar, which had lost its binding property in the lower half of the walls, but retained the strength of stone above. The walls were 7 feet broad at the base and upwards of 3 feet at the summit, composed throughout of rubble and a large proportion of lime, faced on the outside and inside with squared masonry, not bonded through the wall in any part. The strength of a Norman wall is in its core; when this crumbles and falls away, as in the present instance, the fate of the building is decided. But I question the modesty and justness of any reflection upon the failure, so to name it, of a fabric which has stood full six centuries and a half. The builder must have been a skilful and an honest workman; and that his labour was duly appreciated by the architect of the fifteenth century, will be admitted by those who remember the laborious and difficult alterations he effected for the sake of preserving this tower, and obliterating all traces of its Norman character in the interior of the cathedral. But before I describe these alterations, I will conclude my remarks on the masonry, which had been carefully squared and joined together; but the size of the courses and the line of the joints were uneven. In no instances were the blocks large enough to stretch into the second member of the jambs; the same remark applies to the buttresses: it was throughout a fine and well-wrought but thin ashlar, in the three uppermost tiers very perfect, but betraying below the middle, where it was detached from the cement, its dangerous condition. Some of the arches were formed with keystones, others without, as accident determined; and it is evident that the smaller arches, consisting of six or eight narrow stones, were constructed without centres; none of them were semicircular, but all exceeded the semi-diameter in height.

The architect who spared this magnificent tower from the ruin which lighted on the Norman nave, planned and executed a skilful design for preserving the interior uniformity of the church. The original arches, however graceful in form or tastefully enriched, would have ill accorded with the light and splendid character of the Pointed

architecture which Prior Chillenden adopted for the nave. It became necessary not only to change the form of the arches and pillars, but also to enlarge the openings; and it is probable that, with the lower part of the south and east sides of the tower, the internal angle was entirely removed to make room for the present clustered pillar. At all events, if the angle was not wholly destroyed, it was so much reduced in bulk as to be inadequate for the support of the incumbent weight without the addition of the new stonework. But it is the operation previous to the alteration, and necessary to its success, which I shall more particularly describe, as evincing the ability and perseverance of our ancient architects in the execution of their labours. On three sides of the tower, the north, east, and south, above the openings, Pointed arches were built into the walls, of irregular masonry and coarse construction, but sufficiently strong and compact to bear the pressure from above, while the wall below was either wholly or in part taken away. The execution of this ingenious contrivance was slow and difficult in this strong and ponderous building. After the form and size of the arch had been marked on the wall, the masonry was removed in small portions, and immediately supplied by the springer of the new arch, kept flush with the old wall. In this manner the work was advanced till the discharging arch was completed. It was interesting to examine a contrivance thus admirably and successfully executed several ages ago. The two internal arches stretched quite across the walls, and abutted against the piers, and were better shaped and more carefully built than the external one towards the north, intended to uphold only a portion of the weight which otherwise would have pressed on the arch of a lofty window. I have preserved an accurately delineated representation of this arch; and the annexed engraving of it (Fig. 5) will show how little attention was paid to the size and shape of the stones employed, so that they formed altogether a compact mass, and served the purpose for which they were intended. The broken line of one side was an accident in the original construction; had it happened after its completion, and the removal of the wall underneath, it would have proved injurious to the building, over which, however, it remained till its destruction, without a flaw. If the preservation of this tower had not been an object of considerable moment, so much care would not have been taken, as we have seen was resorted to for the purpose of securing it from accident during its necessary internal alteration; but after three centuries and a half, the architect of the fifteenth century will surely escape reproach, though I attribute to his labours the cause, in part, of the subsequent weakness of the building. By means of the arches he so dexterously constructed, an undue weight was forced upon the angles. The structure was three centuries old in his days, but it nevertheless did not yield to time and alteration till it had numbered full twice that period. The

angles towards the lower part were bulged and crippled throughout the substance of the wall, while those of the upper part retained their firmness, and exhibited no signs of decay.

Canterbury, notwithstanding its losses, is still rich in the treasures of ancient architecture. But the destruction of its noblest and most interesting specimens of the Norman style—the tower just described, and a splendid relic of the tower of St. Augustine's monastery—has severed the chain of illustrations belonging to the records of its architectural history. Canterbury is not without specimens of early Norman architecture, but these are scarcely regarded in the midst of a transcendent display of the same style in its richest costume, combined with the grandest dimensions, and the most highly-finished decoration. The Norman nave might have been as frugal of ornament as the western tower; but, whatever were its features, it was entirely swept away in the fifteenth century, and its demolition must have proved a work of great labour—labour nevertheless surpassed by that which the ingenuity and admirable skill of the architect of Gloucester Cathedral imposed upon himself when he executed his design of spreading a screenwork of stone of a light and exquisite pattern, over Norman architecture of the most plain and robust character.

Norman architecture comprehends every form of arch known in ecclesiastical architecture, except the Pointed; and the straight line, or lintel, forming a square opening, is very common. The north windows of the clerestory of Elstow Church, Bedfordshire, present a very remarkable character. Fig. 10 exhibits one of them from an unmeasured drawing; the curve seems to exceed that known as the horseshoe form.

The remains of the very magnificent Norman mansion, improperly called Canute's Palace, at Southampton, furnish the best examples of the elliptical arch with which I am acquainted. The antiquity of this building has been much overrated; its external mouldings furnish sufficient proof that it is late Norman, and there can be little doubt of its having been built in the last half of the twelfth century. There is great richness and novelty in the label moulding of the principal windows, and a graceful character throughout the design, which distinguishes it from early Norman architecture. But the slender three-quarter pillars on the inside angles of all the elliptical windows, bearing the fillet as the badge of their positive antiquity, and with capitals of foliage, slightly, but carefully sculptured, and excessively defaced, seem to favour the accuracy of the date I have assigned to the building. Sir Henry Englefield's description and measurements of this interesting relic of architecture are mostly correct. I examined and made accurate drawings of it in the year 1818, fourteen years after that able antiquary had delineated and described it. About 30 feet of the front, from the west angle, had

been demolished, to make room for a meanly-built house, but the rest remained in good preservation. One of the triple windows which distinguished the centre has long been obliterated by brick-work ; but the arches of the two elliptical windows towards the east, and that of one on the other side of the centre, remain, their double arches on the broad mullion or pier*—the first rudiment of tracery—have entirely disappeared. A spacious and very ancient doorway, slightly pointed, remained immediately under the west pier of the triple windows, and part of another door under the corresponding pier, but they were walled up with stone. The masonry of all the arches had been wrought with great care, and it was so admirably constructed that it remained without a flaw ; and though the front wall had been considerably damaged by alterations, it still plainly indicated workmanship of a superior quality. . . .

I will close this letter with some remarks upon the vast and interesting range of building which forms part of the west wall of Southampton. Its design and construction are equally worthy of examination, but I desire attention more particularly to the original destination of these buildings : the experience of some years in the careful investigation and accurate delineation of remains of ancient architecture justifies my attempt to supply this deficiency ; for no antiquary who has preceded me in the examination of these remains has offered any explanation of a design so uncommon in architecture intended for defence. The main wall, or a considerable portion of it, has evidently belonged to domestic buildings, which have been utterly demolished. It is Norman, but not of remote antiquity. The annexed outline of a double window, Fig. 7, exhibits the fairest specimen of its architectural detail. It has two windows of the same kind, but the example in the plate has been selected from the wall of a contiguous building, on one side of Blue Anchor Lane. The style is more pure and ancient than that of the mansion just described, and little more than half a century older. The spacious windows for light and air observable there, are in this instance carefully avoided : both are in two stories, and both of moderate elevation. Strength for resistance as well as convenience for habitation, were demanded in this extensive structure. The former was sought in a ponderous external wall, the latter might have been obtained without many windows in the front exposed to danger. An embattled parapet was probably its only means of defence and annoyance, till at a subsequent period a more formidable plan was devised for improving this part of the fortification without demolishing the ancient and well constructed boundary. The plan of an arcade or screen was novel, ingenious, and effectual. Its pillars strengthened the wall, its openings spared the most useful windows or loops, and fresh doorways were contrived for those which were unavoidably

* Described and engraved by Sir Henry Englefield.

destroyed. But what, perhaps, was the most needful part of the design was the perforated platform, obtained by the additional breadth of more than 3 feet to the parapet. A line of machicolations would have exposed the means of annoyance from within, but here the arches screened the apertures, which proved so destructive to assailants when engaged close under the walls. The arcade is surmounted by a strong and deep parapet, with a cornice, and a single battlement placed over every arch, with a comparatively narrow embrasure over every pier. The introduction of the Pointed arch, which is more or less acute in proportion to the space it covers, forbids the supposition that this screenwork is older than about the middle of the twelfth century. The masonry of the piers is bold and very strong, but the arches are composed of larger stones, and secured from sudden pressure by other or discharging arches of well-wrought but smaller masonry, resting upon the main ribs, a method of construction very common at all periods, and preferable to the practice of building them apart.

AN ARCHITECTURAL ANTIQUARY.

On Norman Domestic Architecture.

[1833, *Part I.*, pp. 128-130.]

I shall now lay before you some remarks upon domestic architecture.

I have already published a brief sketch upon this subject in my "History of Eltham Palace"; but, as my object in the Introduction to that work was to assist the reader in assigning the several detached fragments of that once magnificent assemblage of buildings to their respective positions, on a plan which claims a very early origin, and which proved so complete and noble in its arrangement that no considerable change was effected in it at any subsequent period, I did not touch upon the still earlier styles of architecture, namely, those of the Norman, which indeed present us with no examples of quadrangular mansions.

The Normans built houses whose exteriors were as destitute of the appearance of fortresses as the mansions of the nineteenth century; nay, it is certain that many modern houses present a sterner character than those in which our Norman ancestors resided, though I am afraid would yield sooner to an attack than the firmer walls of the peaceful habitations of the twelfth century. The Norman house at Southampton, described in my former letter, exhibits windows of unusual breadth, and not raised more than . . * feet from the ground; and its doors seem to have been proportioned for more free egress than we notice in the larger mansions of a subsequent period. I am able to distinguish two ranks or orders of Norman houses, namely

[* This is left blank in the original. It is probable that the windows came down to the floor.]

those which belonged to the gentry, and those which were occupied by persons of an inferior degree, who required less room, but who were still ambitious of the best ornaments of architecture. The example at Southampton must be placed among the former number. Its front was 112 feet 6 inches long; but, as it is a single wall, we can form no notion of the arrangement of the rooms. The moated house at Appleton, in Berkshire, must also belong to the same class. The remains prove this house to have been a rich and elegant specimen of architecture. But its exterior has been so much altered, though its form and size have not been materially changed, that it is uncertain whether it ever possessed more formidable means of defence than was afforded by a still perfect moat. It is probable that the owners of these houses, whoever they were, lived in opulence scarcely inferior to that of the Abbots of Lewes, in their stately palace in Southwark, the remains of which, in a fine style of Norman architecture, have been lately discovered and demolished. These interesting relics presented a closer approximation to an arrangement on the quadrangular plan than any I have ever seen.

There is a vaulted chamber of noble dimensions and elegant design on the ground floor of the episcopal palace at Norwich. It is the basement of a long line of building at right angles to the cathedral, to which it is joined, and it remains in finer preservation than the rest of the house, which is of various ancient and modern dates.

The superior extent and grandeur of the houses attached to monasteries, or belonging to their superiors, compared with others, seems to be proved by a comparison of the remains of both. These were built out of the revenues of opulent communities, and may have combined comfort and beauty—a union which was not often within the reach of individuals. The magnificent dimensions of the habitable apartments of Fountains Abbey, and their architectural excellence, leave no more doubt of the attention that was directed in those early times to domestic convenience, than of the happy genius of the architects in the adaptation of their style of building to the various purposes to which it was applied. But the houses of every class were alike exposed to accident, alteration, and decay, and it is no wonder, at the distance of seven centuries from the period in which Norman domestic architecture flourished, that our data for its history should be scattered, and comparatively inconsiderable. It may seem inconsistent and absurd to those who, without reason or observation, have concluded that the habitations of the Normans were castles, or that all their houses were to a certain extent made defensible, to assert the contrary as the fact.

“Within a palace, and without a fort,”*

numerous castles there certainly were at the period of which we are

* “Childe Harold.”

speaking, and their huge towers of defence, with windows increasing in number and in size as they increased in altitude from the ground, frown upon us in ruins from their rugged heights at Richmond, Goodrich, and Rochester; but the absence of a portcullis, of a corbelled parapet, of loops, and other modes of defence, is as observable in Norman houses as in many which were erected in after, though perhaps not more settled, times.

The plan which in later ages was amplified into the splendid group as once seen in the palace at Westminster, and as still appears at Thornbury and Haddon, originated with Norman architects. Its established distinctions are two stories covered with a steep roof; a chief room, with one or two of very inferior dimensions adjoining on the same level, and an external staircase. Another, but a variable, distinction is the division of the floors or stories into principal (for the use of the family) or common (for the security of valuable stores). Sometimes the chambers were arranged on the ground story, and sometimes the apartments on both floors are found to be equally neat and commodious. The economy in houses of this class must have been on a very limited scale; the wants of the tenants were few and simple, and were easily supplied. There was space enough for hospitality, and this, doubtless, was both sought and gratified. An enclosed staircase was a luxury not coveted, or at least not often obtained, by the Normans; and their successors long afterwards were, with few exceptions, strangers to the convenience of this appendage in their larger houses. A few steps, therefore, rudely piled against the wall gave access to the door above. Steps thus contrived were easily removed on the approach of danger, and this, doubtless, was the chief reason for raising the floor of the principal chambers high above the ground. Another reason may be adduced from the necessity there was for shelter for stores without enlarging the boundary of the house, the height of which might be increased at less cost than its bulk.

The Norman circular chimney rose from a basement which rested on the ground, and was attached to the wall like a pilaster buttress—an exemplar which became so magnificently ornamental in Pointed architecture. This was the common rule; but the Norman houses at Lincoln present an exception of great ingenuity and elegance. The Normans regarded chimneys as ornaments to the exterior of their houses, and there is no proof that its removal from the side to the centre of the rooms was ever required. We are very imperfectly acquainted with the design of Westminster Hall, as it was completed by William Rufus. Its proportions were neither enlarged nor diminished in the fourteenth century, when the triple aisles of Norman construction were destroyed, and the present magnificent roof of timber elevated on the external walls in a single span; but

the means by which it was originally warmed have disappeared. My observations thus far tending to point out the principle upon which the internal arrangement of Norman houses was regulated, will apply essentially to all the remaining examples. The rule, so to call it, appears to have been to give the utmost space to one of the chambers, which was entered by the principal door, and was the means of communication with the rest of the apartments. A large and well-built chimney distinguished the exterior; the interior was sometimes improved by a lofty ceiling, and the windows were larger and handsomer than any others. Difference of dimensions and number of rooms, which in those days may have been necessarily the chief distinctions between the abode of wealth and the habitation of competency, required an enlargement of the improved system, but did not require a new arrangement by which the hall, or first great room, gave place to an inferior position in the plan, or yielded any of its assigned honours. In houses with many rooms, the hall of entrance and of audience was the apartment for purposes of state and ceremony. In those of more limited convenience, it was humbly imitated in a commodious room for the common purposes of the family. Fortresses included all the comforts of domestic life known to the age, and within their limits are comprised the most splendid existing apartments of Norman architecture.

[1833, *Part I.*, pp. 209-212.]

Having already hinted that security might have been one of the reasons—perhaps the principal reason—which induced the Norman architects to raise the chief apartments of their houses on a basement story, I will now remark that the original means of approach to the door, whatever it might have been, was temporary, and that there is no evidence to be found of an ancient stair; indeed, I think it may be affirmed that the steps, whether they were constructed of wood or of stone, were never bonded into the main wall of the building, and thereby fixed to it, when perhaps either choice or necessity on subsequent occasions might have made their removal expedient. The arrangement here described did not belong exclusively to moated houses, unless, indeed, it may be supposed that the greater number of these houses were originally moated. This might have been the case, though all traces of the surrounding fosse have been no less effectually destroyed than a portion of that at Boothby Pagnel, near Grantham. The original character of Boothby Pagnel is better preserved than that of any other Norman house; but even this example presents us with nothing to lead to a conclusion that it ever possessed stronger features of a fortress than those just named.

The hall of the larger Norman mansions was frequently isolated from the buildings to which it belonged, in imitation, perhaps, of the

keep of a castle, very little of whose strength or appearance, however, it possessed; but I may remark that it was not destitute of security when, like a castle, all around had been wrested from the owners. The door, the only means by which the chambers over the basement could be approached, was inaccessible; and the windows, always few in number, were at a still greater distance from the ground, and occasionally very narrow. A wall of considerable bulk added to the security of the building. There can be no doubt that these features were derived from castellated architecture. It is certain that the keeps of the castles at Richmond and Hedingham owed much of their security to the elevated position of the doorways. That of Berkeley was approached by a flight of stone steps, defended by a gateway at the foot. But the keep of Coningsborough Castle surpasses every other which I have seen for the lofty situation of the doorway, the bold and magnificent exterior of the building, and its internal beauty; and I may add that a nobler specimen of masonry is not to be found among the remains of ancient architecture. The keep is a circle 22 feet in diameter on the inside, and about 52 feet on the exterior, with six towers or huge buttresses attached to it, and exhibiting remarkable simplicity, which is the peculiar characteristic of this building, and of which a correct idea may be formed from the brief remark that its outer line of fortification is without a loop or opening of any kind excepting the passage of the gateway, and presented to assailants an inaccessible and solid wall of masonry, the boundary and defence of a range of apartments, in two stories, occupying the entire space between the entrance and the keep towards the north. The doorway of the keep itself has its sill raised full 20 feet above the level of the court, and though now approached by a permanent flight of steps, was without the means of common access when the walls and towers were embattled and furnished for defence.

The preceding observations upon Norman castles will not be deemed superfluous in this place when I observe that the domestic buildings of the same period have been so imperfectly understood by even those who would be thought to be equally conversant with the history of their internal economy, as well as with the merits of their external design, that an isolated member of some of these houses has been mistaken for a complete habitation, though it must be evident to a practised eye that such relics as those at Boothby Pagnel, Swainstone, formerly the residence of the Bishops of Winchester, in the Isle of Wight, Burton Agnes, in Yorkshire, and Pythagoras's School at Cambridge, are nothing more than portions of large houses which have been either dilapidated or destroyed, while the relics which now excite our attention and interest have, by serving a purpose inferior to their original destination, been allowed to remain. It will be my object in the course of these letters to

investigate and describe the subjects above named, and to examine the points of difference between these buildings and such houses of the same antiquity as are to be seen in Lincolnshire, and at other places. . . .

The characteristic features of Norman domestic buildings, described in my former letter, will be appropriately followed, on this occasion, by a few remarks upon the care and skill which the ancients employed in the execution of their architectural designs. The Norman architects displayed their liberality and skill in all the buildings which they erected; chapels and churches, small houses and palaces, exhibited doorways, windows, and sculptures, designed and wrought with the utmost care and the most finished taste. Strength was an indispensable requisite—strength often to superfluity—but in some cases it saved labour (for our ancestors were sometimes economists), and it insured for many ages the safety of their buildings. Material was of little account, and labour perhaps of not much more, but huge beams were often applied where half the quantity would have sufficed. Thus the labour of sawing was avoided; and the scantlings of masonry were, as I have already shown, not more nicely regulated. It must be admitted that the ancients had the advantage of the moderns in the uniform choice of good materials. They seem to have used only *one* of the several kinds, and *that* the best, and when to this they applied sound workmanship, and adopted a method or *style*, applying with it so much taste and judgment that the designation of their buildings cannot be mistaken, we have reason to admire their abilities as architects, and assuredly their works are worthy of our praise and imitation.

I shall now describe the various remains of Norman domestic architecture; and shall consider them as belonging to one of these two classes, namely, such as have their principal apartments raised upon chambers either groined or otherwise; and such as are without this distinction. I cannot with strict propriety designate the lower range of chambers in the first class as crypts, by which name they are generally known, because they are not in any instance below, or much below, the common level of the soil, or in the proper meaning of the term, *obscure* or *secret*. It is true that they were always less brilliantly lighted than the room over, but this was partly for the sake of security, and partly because the purposes, whatever they were, for which these ground apartments were intended, were answered by a more limited supply of windows. An inference may be drawn from the care which was bestowed in their design, decoration, and construction, that the use assigned to them was neither mean nor inconsiderable. I have already explained the advantage and economy of the ground chambers in small houses, in which they admitted of no choice of situation; but in mansions with many rooms, the hall is frequently selected, and its walls raised upon the arches and pillars of a basement story.

Howley Hall, formerly the residence of the Mirfields, near Dewsbury, has till lately exhibited the remains of a very fine Norman house, but the ruined walls have so long and so abundantly supplied materials for the repair of roads, that they retain scarcely any vestiges of architectural detail above ground; and the few fragments that have escaped demolition are not older than the sixteenth century, at which period the buildings seem to have been altered and enlarged to a very considerable extent. There is a magnificent chamber in the midst of the ruins, several feet under ground, with windows acutely sloped, and carried above the line of the roof, for the purpose of obtaining as much light as possible. The chamber is quadrangular, and beautifully groined in stone round the centre, which is solid. It is an excellent specimen of late Norman architecture, and may be compared with the style of the domestic buildings of Fountains Abbey, the beauty and elegance of which it closely resembles.

Some idea of the extent, antiquity, and substantial character of the occasional residence of the Priors of the Monastery at Lewes, in Southwark, may be formed from its remains, which have been disclosed and destroyed within the last two years. There were three chambers, whose floors when discovered were five feet below the common level, but sufficiently raised to secure them from the intrusion of water. Plate II., fig. 1, the principal chamber,* which stood in a north and south direction, was 40 feet 3 inches long, 16 feet 5 inches wide, and 14 feet 3 inches high in the centre. Its walls were 3 feet 3 inches thick, and it exhibited considerable beauty of design and strength of construction. The great hall had been placed over this room, and portions of its walls were wrought up into a building, which was engrafted on the ruins of the Prior's house, as a grammar school. The Norman entrance to the banqueting-room remained on the east side, and was exceeded in everything but proportion by the graceful elliptical door of the room below, fig. 4. The thirty-five blocks of stone of which it was composed had no moulding raised over its arch, nor did the masonry present any regularity or neatness of arrangement. The door of the under chamber opened into another apartment, extending eastward 20 feet, but its original length could not be ascertained: it was 11 feet 10 inches wide, and 9 feet high. Its floor had two descents towards the door of the principal chamber, above which it was thus raised 3 feet 3 inches, and was itself about 2 feet above the level of the ground, but the steps were destroyed. At the distance of 107 feet from the east wall of the principal chamber, and 45 feet southward from its south end, was a groined room 26 feet 6 inches from east to west inside, 21 feet 3 inches from north to south, and 11 feet 6 inches high.† The south wall was 2 feet 8 inches thick; that on the north,

* See a view and plan of this building, in vol. C., i., p. 297.

† See a view and plan of this chamber, in vol. CIL., ii., p. 209.

east, and west sides, 3 feet. The west wall had been so much modernized as to leave it doubtful whether the chamber was ever of greater extent. The distribution of these relics may seem to indicate the existence of a pile of buildings formerly arranged on the sides of a quadrangle, though the great chamber, by having windows in three of its sides, forcibly suggests the idea that the hall once stood separately, in conformity with the approved custom of the age. The span of the great chamber admitted of a semicircular vault raised on columns 5 feet 9 inches high, without causing an undue elevation of the floor of the principal apartments, but the larger area of the detached chamber required a pillar in the centre; there was still, however, a difference of 3 feet in the level of the floors above, that of the hall having been the highest. Norman domestic architecture very rarely presents arches of so bold a sweep as those of the great chamber now under notice. The three semi-columns, with deep capitals and bases both attached to the side walls, sustained the clustered springers of the arches and the vault. I have already remarked that there were windows in three directions, namely, two towards the south, fig. 10; one north, fig. 11; and two west, on which side there also appeared to have been a doorway, facing the elliptical entrance. Excepting the south windows, which were neatly edged with stone, all the others were roughly shaped in rubble. The columns had been finished with great care, and the capitals variously, and several of them elegantly enriched. The arches were 20 inches broad in the soffit and 8 in depth, composed not of solid masonry, but of two rings of stone strongly cemented together, but not bonded. Fig. 7, a section of one of the arches, exhibits the construction, and the careful manner in which the sustaining pillars were tied to the wall, which is of rubble. Figs. 8 and 9, a plan and section of the base. The best ornament of the adjoining chamber is the elliptical entrance to the room just described, fig. 4, and fig. 5 an elevation of the capital. This arch, which is the most finished piece of masonry among these buildings, is 7 feet 7½ inches broad, and nearly 10 feet 6 inches high. It has a torus moulding on the under edge, springing from an abacus, and a pillar of the same size and shape ornaments the jamb. The roof of the under chamber rested on side pillars (A, fig. 6) with well-wrought capitals. The detached chamber, towards the south-east of those just described, and discovered after their destruction, exhibited several peculiarities. Two of the arches of the roof had been semicircular, and two elliptical; and every arch appeared with a soffit broader at its outer than at its opposite springing on the centre column; the widths were 1 foot 5 inches and 1 foot 11 inches. Figs. 2 and 3 are an elevation and a plan of the south arch. There were side pilasters with abacus mouldings of increased widths, on purpose to admit the execution of this singular caprice of the architect; but as if symmetry had been studiously avoided

throughout the design and execution of this building, it was observed that the ornaments on the sides of the ponderous capital were various, and that the abacus presented four unequal sides. There was a doorway towards the east, and a window on the same side; and one window on the north, and another on the south side. The west wall had been modernized. I assign these buildings to the middle of the twelfth century, and they may be regarded as very valuable specimens of the domestic architecture of the Normans.

[1833, *Part I.*, pp. 499-502.]

He who planned Norwich Cathedral could have been deficient in none of the qualities which constitute an able architect. Extent of building was indispensable, and it is probable that this distinction was bestowed in due proportion upon the Episcopal Palace, attached to the north side of the nave, and of which, as before observed, a remnant still exists. It consists of a single room in the basement of a building which exhibits no other features of the same antiquity except the wall, which is carried up to the height of the aisle, and is incorporated with it. The length of the chamber is 100 feet, its breadth 20 feet, and its height about 16 feet before the floor was raised. The walls are $4\frac{1}{2}$ feet thick all round, and in the centre, at the north end, are the remains of a cylindrical stone staircase, which communicated with the room above. There are two doorways towards the east, 8 feet wide, and equidistant from the angles; but the original windows have been obliterated. The roof is semicircular, and supported by eight arches, 2 feet 3 inches broad, and 8 inches in depth; springing from a cornice, which breaks round the arches, and forms the abacus of the corbels on both sides of the room. The masonry is very finely constructed, and time has not perceptibly impaired it; while the adjoining buildings, of considerably later date, are excessively worn and detached.

A grand simplicity in the form and figure of Norman buildings is one of the most striking and important distinctions of this species of architecture. Its long-drawn parallel lines are very rarely interrupted by prominent members in a transverse position, and the smaller features, such as buttresses and cornices, only sparingly break in upon the monotony of the surface. A turret with a pinnacle, rigid in shape, might sometimes be allowed to distinguish the extreme angles, but the parapet which crowned the wall was never divided in its extent by an embrasure or any kind of ornament. The plain figure or outline here described might contain many windows and many mouldings, and numerous sculptures might be required to complete the design; but simplicity and parallelism in the essential masses constituting the plan of the building were its necessary and approved features. The buttresses of a later period stood forward on a bold base, and retreated to their summits in fleet lines, and at regular

intervals; those of Norman architecture—when buttresses were added to the substantial walls—were made to preserve a direct line from top to bottom, or to diminish their substance so slightly as to be considered no material departure from the severe and somewhat stiff character of the style. Yet this must be regarded as the prototype of the beautifully ornamental buttress of the thirteenth century; they who *invented* the design left to others the merit of bringing it to perfection. I have shown that Norman architecture possessed height, extent, and variety of embellishment, and that an unbroken, or only an occasionally or slightly broken, superficies was its common and decided characteristic. Applying these remarks more particularly to domestic architecture, it will be observed that while its specimens often exhibit very rich and handsome varieties of sculpture, the constituent features of the external design are few, and rarely stand in advance of the main wall, and I do not know that a tower was ever incorporated with them. Thus it appears that this style was always distinguished by broad and large masses, and it is doubtful whether the straight line of the roof was ever embellished with more weighty ornaments than the chimneys, which, with few exceptions, were cylindrical, tall, and very graceful.

The groined chamber in Newark Castle is raised several yards above the basement of the northern wall, which forms part of that magnificent range of building whose foundations are washed by the Trent, and whose chief architectural embellishments were the handsome windows of the hall, which stood directly over the more gloomy room in question. The interior of the castle was always accessible from the north, by means of an archway at the foot of a very steep and crooked passage, from which a door leads into the vaulted chamber. It has no other entrance, and no direct communication with the room over. It is without a fireplace, and its light is supplied by four inconsiderable loops facing the north. There is a stone seat on the north side, opposite the windows. The design is a very elegant specimen of the mixed style of Norman architecture practised during the latter part of the twelfth century. The area is 45 feet by 22, divided in the centre by a row of pillars, on which, and on pilasters attached to the south wall, and carved brackets between the windows on the opposite side, repose the arches which support the roof. There are three detached pillars, each 18 inches square, having chamfered angles, a handsome moulding on an elevated plinth, but no capitals. The pilasters appear with the Norman abacus, and the corbels with the mouldings, which commonly characterize the architecture of the thirteenth century. It cannot be doubted that the whole is the result of one design, at a period when the attention of the architect was divided by the claims of a new style, from one which he had learned to practise from Norman models with the happiest success.

The Castle at Christchurch in Hampshire, conformably with an arrangement to which the Normans evinced considerable partiality, includes within its area a building which, owing as well to its isolated situation and the comparatively complete condition of its walls, as to an imperfect acquaintance with the domestic architecture of the period has received the appellation of a Norman house, but which never could have afforded the internal accommodation which even in those remote times would have been required for the wants of a very limited household. This castle derived no advantage from its situation; the moat might have been its most formidable external defence, and it was originally, perhaps, more distinguished as a palace than as a fortress; at least, its remains forcibly suggest this idea. The favourite residence of the De Veres was incorporated with a tower of defence, vast in all its dimensions; the *De Repariis* of Christchurch lived in a less stately pile, but the architectural merits of their house were considerable, and if the operations of time had not been accelerated, nay, far outstripped by the hand of mischief, the evidences of decay would not have been very perceptible on its substantial walls, or among the handsome and highly enriched ornaments.

As the ornament of a garden, the growth of ivy on this ancient building has been encouraged; but those who consider architectural forms and ornaments on the walls of a ruin as more interesting and beautiful than the most luxuriant masses of ivy, will neither commend the diligence nor the taste of the owner. A practised eye cannot but find it difficult to examine the walls, and delineate the rich ornaments of the windows, and the uncovered parts have been so excessively roughened by injury as to defy exactitude, but the internal dimensions of the room prove to be about 61 feet by 24 feet.

The east and south walls are 5 feet 2 inches thick; the north and west, 4 feet 3 inches. The southern half of the east side is imperfect, and the north-east angle is in ruins from the top to the bottom. At this point, and also at the south-east corner, are some appearances in the internal masonry of staircases which ascended from the basement to the principal room or hall. Before I comment on the architectural interest of the building, I will observe that the floor of the under chamber is, on a level with the ground, lighted by a few very small square loops, and that the doors of the hall were approached by means which have long since disappeared, and can now only form matter of conjecture. The south gable, with a circular window, remains nearly entire; under it, close to one corner, is a door 4 feet wide; the other, on the west side, is 4½ feet wide—a plain arch with a chamfered angle. The chimney is on the east side, and projects from the wall with a circular shaft. On either side is a window, and two corresponding on the opposite side. At the north end one, all agreeing in general design, nearly alike in size, but

different in ornament. They have double lights, that is, two arches within one, in the manner of tracery, of which indeed it is the origin. The Norman architects invented and frequently used many varieties of tracery; and of this custom the east side of the north transept of Romsey Church presents a grand specimen. It consists of a broad semicircular arch, enclosing intersected arches resting on slender columns. The north window of the hall is very highly decorated; the external arch and its cornice are enriched with zigzag, and rest on columns. The smaller arches are decorated in a similar manner, but the cornice is sculptured with a kind of rosette. The side windows are slightly ornamented with the characteristic zigzag.

There is no apparent reason for the difference of substance in the walls. It would be unsafe to calculate upon the means of defence this building has possessed, or may have required, since all around it are comparatively mean ruins, or modern arrangements, as to roads and boundaries. The precaution, for such it seems to have been, was doubtless necessary; and it might have been for the same reason that the lower end of the room was left entirely without windows.

I have now described a fair example of the isolated edifice containing the chief room of a Norman mansion. In a castle it might have been one among several masses of building encompassed and defended by a wall begirt with a moat; but in houses not prepared for defence against a regular attack, though doubtless always secure from the assaults of predatory clans, it was one, and perhaps in point of magnitude the least considerable, of two bays of building, which composed one class of Norman houses—the class to which Boothby Pagnel belongs, and which must be viewed with particular interest, as exhibiting the clear traces of its pristine character. A room made thus difficult of access would be the appropriate receptacle for the weapons of war and the trophies of victory; there on the walls might once have been seen, mingled with the honoured relics of former years and of ancient story, the rewards of successful bravery and the valued gifts of friendship. The ample space around was well calculated to accommodate and display those objects which, while they were viewed as the noblest garniture of the great baronial chamber, served to remind their owners of past deeds of enterprise and valour, and to animate them to future exertions of heroism. The origin of the plan must be sought in military architecture. The keep or citadel of a castle, as at Pembroke, was frequently encompassed by the rest of the buildings. At Ludlow, the chapel, a circular building of very elegant architecture, occupied a position in the centre of the principal court facing the hall. At Chepstow the great hall stands aloof from the principal court, and covers the breadth of the ground, which at this point is contracted to little more than 40 feet, leaving only sufficient room for a passage on one side, to the third and fourth

courts beyond, and is, as a single object, the broadest, loftiest, and most magnificent feature of this extensive and interesting castle. Norman and Pointed architecture, the one in a late style, the other of early date, and the characteristic forms and ornaments of both united in some portions, are seen to the utmost advantage in this grand apartment, which is 90 feet long and 30 feet broad. Its floor was raised upon a chamber entered from the north, while a flight of steps, on the outside of the east wall, conducted to the great chamber through a Norman doorway, whose plain concentric ribs seem to have been designed to receive ornament by an indented pattern on one or two of the stones. A range of Norman arches extends round the south and west walls; their simplicity forms a striking contrast to the highly-wrought mouldings and capitals of the rest of the design. But here, as in most ancient ruins, the ivy is suffered to domineer. An almost impervious mass of foliage conceals the larger portion of the embellished walls.

The great refectory of a monastery was a single, unassociated chamber, at least it generally stood apart from the large and lofty buildings of which it formed a constituent feature, and was only joined by rooms of very inferior dimensions and subordinate uses. It was sometimes raised on a basement story, and not unfrequently rose from the ground in one noble and undivided elevation.

Burton Agnes, the seat of Sir Francis Bayntun, is the fulfilment of the plan of a magnificent mansion, which claims a Norman original. Hard by, and in the rear of this grand exemplar of the stately architecture of the sixteenth century, stands a fragment of probably the very first house which occupied this situation. Be this as it may, the subject of our inquiry carries us back to the middle of the twelfth century, and the design of its capitals forcibly reminds us of the style of ornament which characterizes the later portions of the Norman architecture of Selby Abbey. It may be safely conjectured that the plan of this house originally corresponded with that of the numerous class which is distinguished by the disjunction of its buildings—the separation of the chief room from all the rest of the apartments. In this instance, as in those which precede, the hall was elevated upon the groined roof of a chamber in the basement, which remains in perfect preservation, while every stone of the building once over it has been demolished. The walls are $4\frac{1}{2}$ feet thick, and the space inclosed 40 feet by 21 feet, and full 8 feet high. The arches are elliptical, and with the intersected ribs are very neatly chamfered, and spring from brackets on the sides, and are sustained in the centre by a range of pillars, calculated by their bulk to uphold full fifty times more weight than ever was reposed upon them. There are three insulated and two semicircular columns, 2 feet diameter, 2 feet 11 inches high between the capital and base, and from the floor to the top of the abacus 5 feet 6 inches. The capitals and bases are upwards of

2 feet square, the former sculptured with a kind of volute ornament. It is lighted by three windows on the south side, and has a south door near the east angle and a north door near the centre. We are here presented with a specimen of Norman architecture of the period which conferred the utmost elegance upon that style. Bulk and excessive strength were not, at least in this instance, dispensed with, though lightness and beauty distinguish some other buildings of contemporary age.

Norman House, Lincoln.

[1833, *Part I.*, pp. 297-301.]

I will now direct your attention to a very curious and beautiful relic of Norman domestic architecture in Lincoln, belonging to the class to which I have hitherto limited my attention, namely, to such houses as are distinguished by the elevation of their principal chambers upon a basement story, mostly groined in stone. This latter character, however, does not belong to the present example. The floor is and always has been of wood,—a choice, we may fairly conclude, not determined by economy, since unusual expense has been lavished on the design and sculptured decorations of the exterior. Security from foes without was generally carefully insured, and two ranges of apartments, separated by a stone roof, was not liable to extensive injury by accident from within. Indeed, it does not seem that fire, one of the most frequent and formidable assailants of churches as well as houses in former times, had much opportunity to extend its ravages; the former may generally have afforded more fuel than the latter, which in many instances presented nothing combustible but the beams of the roof, and the few solid pieces of oaken furniture, which were either fixed to the walls, or distributed over the floor of the apartments. But the absence of a stone roof to the chambers below, did not preclude the adoption of floors of cement above. The composition used for this purpose was strong, durable, and invulnerable to fire; and though of very ancient and general use, there is no reason to conclude that it at all times superseded oaken planks in the construction of floors. Its additional weight, if it possessed any, was not felt on the huge beams which were provided for the floor; and we cannot doubt that a floor of this composition could be made to last for a very long period, without the assistance of wood or of any other material.*

The example of Norman domestic architecture now selected for

* A raised floor of this material alone, may be seen among the ancient ruins called the Baths of Julian in Paris. It is about eighteen feet square, and full twelve inches in thickness, composed of lime, sand, fragments of brick, flint, and pebbles, promiscuously wrought up into a mass of surprising strength. It is per-

description does not, as I have before remarked, exhibit any groin-work, and the woodwork which separates the basement and the principal story in the inner building is of uncertain antiquity.

This is one of the three specimens of the domestic architecture of the Normans that contribute to the ornament and interest of a town which, for magnificence of situation, extent, and splendour of its ancient establishments, and the antiquity, beauty, and costliness of its architecture, is surpassed by very few in Europe. The building alluded to occupies a position on one side of the main entrance into the city from the south, very near the church of St. Peter's at Gowts, and about half a mile from the foot of the hill, on whose utmost elevation stands, in the centre of a precinct with gateways and houses of elegant design, and, as the master object of all around, the noble cathedral with its triple towers. Immediately below, and in connection with this group, was seen the episcopal palace, whose broad and lofty masses stretched from east to west in a line nearly equal to that of the cathedral. The castle to the left, with its huge towers of defence, rendered equally strong by nature and art, was a grand and terrific feature in this assemblage of architecture. At the foot of the hill thus crested with buildings of the most magnificent character, the city was built, and enriched with parish churches, monasteries, and mansions, of which some are perfect, but of the greater number only fragments remain. Among the latter class is the Norman mansion I purpose to describe. It faces the ruins of John of Gaunt's house, and has experienced somewhat a better fate than that once beautiful building, inasmuch as it has been neglected and appropriated to mean uses, and thereby escaped frequent and destructive alterations. This edifice, like others of the same period and destination, is known only by a modern appellation, and from its proximity to the house on the opposite side of the street, the name of John of Gaunt has been attached to it with as little propriety as that of Pythagoras to the Norman house in Cambridge. The front next the street presented a long and lofty line of building, with the characteristic buttress at irregular distances. The southern extremity of the elevation has been entirely destroyed, or so excessively defaced, as to render its original extent beyond the gateway in that direction uncertain: but towards the north, the line of the front is entire; and from this point a second building of considerable length stretches eastward. On the first view of a Norman house, so noble in dimensions, and so interesting in design as the one before us, we imagine ourselves in possession of a model deficient in none of its essential constituent features; but an attentive

forated quite through in several places, but answers the purpose it has served for many centuries, and is still as capable of upholding as much weight as a floor composed of any other material. [These baths form part of the Hotel de Cluny.]

examination will lead to the discovery that the altitude of all the walls has been diminished, not more perhaps than the height of the parapet on the transverse building, but in front, a whole story has been swept away. A very elaborately sculptured cornice, which once appeared as the middle line in the elevation, now serves for the parapet, which consists of a remnant of the upper or principal floor, which is carried to an unusual height above the ground. An angle of one of the windows, which were recessed, and had columns on the sides, is preserved; and a portion of the shaft of a chimney, resting on a buttress and corbels, is another fragment; both of them interesting, as indicating the former existence of a highly-finished design, and as proving the attachment of the Normans to the rule of fixing the fireplace on the external wall of their houses. The gateway, now the chief object of architectural interest on the exterior, claims our attention, as a novel feature in the design of Norman domestic architecture. It is a semicircular arch of lofty and very beautiful proportions, and of ample breadth; but the space forming the avenue through the building into the court is still broader, and again contracts, leaving room for a sufficiently capacious internal archway. In the exterior arch, the elegance of decoration is happily combined with the grace of proportion. The piers are massy, and quite plain; but the mouldings, springing from a Norman abacus, are in very high relief, and singularly combined. The weather-cornice is excavated on the face, and thickly set with rosettes, and one of the hollow chamfers is enriched with a flower of four leaves raised in the centre,—the same decoration which in early Pointed architecture is familiarly known as the *dog tooth*. There are many other minute particulars in the formation and arrangement of the mouldings and ornaments, which it would be interesting to notice; but those I have just named will bear me out in my conjecture as to the age of the building, no part of which was erected till towards the close of the twelfth century, perhaps about the year 1190, when Norman architecture had resigned its old established characteristics to the influence of a new style, to which, in its luxuriance of enrichment, and the increasing taste of the architects for diversity and novelty of embellishment, it had given birth.

The introduction of the Pointed arch was not immediately followed by the establishment of pointed architecture, as a fixed and approved order, and the style of the Normans did not suddenly quit its domination; but retaining the form of the arch, its first essential distinction, it yielded gradually to interpolations and abatements in every other lineament, till its magnificent character, as seen in the cathedrals of Durham and Rochester, became softened into the graceful architecture exhibited in the nave of St. David's Cathedral, and in portions of that of Selby Abbey. But the partial abandonment of the arch itself shortly followed, and the effect of an

interchange of decoration was tried and adopted—Norman arches appeared with ornaments which grew up as it were with the Pointed arch, and Pointed arches with ornaments which originated with the older style. The ruins of Glastonbury Abbey, and the choir and sanctuary of St. David's Cathedral, nobly exemplify my description, and exempt the good taste and ability of the architects in the last half of the twelfth century from the charge of deterioration.

Again, the arches of both kinds were very frequently united in the original construction of buildings, as in the gateway of the Norman mansion now under notice. The basement story is unusually lofty, considered relatively with the other proportions of the edifice: the architect must have foreseen that the arch would be raised higher than necessity demanded, but not, as he well knew, above the height which was deemed requisite for its beauty; he, therefore, deeply imbued, as we have already seen, with the enterprising spirit of the age, placed within the semicircle, and springing from the same abacus, an obtusely shaped Pointed arch, the admirable construction of which constitutes its only ornament.

There seems to have been no other defence against sudden and unwelcome intrusion than what was afforded by a massy wooden door: I observe no groove for a portcullis; and a moat was impracticable, at least in front, unless it be supposed that the ancient and present line of road are not the same. One of the common contrivances for security, next to substantial walls, has, however, been resorted to in the formation of the design of this house—I mean the exclusion of windows from the basement on the exterior, with the exception of a single loop.

Passing through the gateway I notice, towards the left, the long range of building before remarked, as joined at right angles to the west front; but facing the gateway, and on the right hand, there do not appear ever to have been any buildings. The quadrangular area might once have been completed and enclosed by a wall, both for convenience and security, but no traces of an ancient boundary to the court are visible.

It is not difficult to discover in connection with walls, which have been excessively dilapidated, modernized, and reduced, a building of fair proportions, and of superior design, comprehending the spacious apartment which in Norman houses of the larger class, seems uniformly to have been detached from the other most useful rooms. It is uncertain, in this instance, whether the building in question ever stood isolated, but it is evident that it always formed the remote extremity of the wing. Its upper or principal chamber has, facing the south, and separated by the remains of a chimney shaft, two Norman windows, each consisting of double lights, divided by an octagonal column. The windows in the basement are square, and a door of the same shape leads to the interior, which is 19 feet 8 inches wide, and

about 30 feet long. The floor of the upper room is supported by a row of pillars, all of wood, except one, which is of stone and circular.

The foregoing remarks are illustrated by representations of the principal ornaments and mouldings, copied from unmeasured drawings.

No. VII., section of the architrave of the gateway. No. VIII., elevation of the label, or weather moulding. No. IX., one of the *dog-tooth* ornaments. No. 10, section of the abacus moulding. No. XI., view of one of the windows in the court. Nos. XII. and XIII., capital and base of the same window. No. XIV., cornice on the shaft of the chimney.

I have only to add that this neglected ruin furnishes one of the choicest specimens of Norman architecture in Lincoln, and that the walls are composed of good masonry, and exhibit good workmanship, wherever the mischievous hand of innovation has not marked the building with its indubitable impress.

Canterbury Cathedral.

The specimen of the mixed style just described claims an older date than can be ascribed to the architecture of St. Mary's Church, Shrewsbury, and a later period than the design of the north-west tower of Canterbury Cathedral. The Pointed arch, though occasionally adopted at the time that the last named example rose from its foundations, does not seem to have gained so considerable a share of favour as to have induced any sacrifice either of the general features, the form of the arch excepted, or of the subordinate decorations of the Norman style. Those who knew the tower in its full and fair proportions, will remember the exact correspondence of all its mouldings, the regular graduation of its numerous stages, and the accordance of the masonry, which was composed of squares differing in size between 7 inches and 1 foot. I regard this building as presenting a very early specimen of the Pointed arch, and as a valuable link in the chain of ecclesiastical history. Norman and Pointed arches are seen in juxtaposition in the church at Shrewsbury, and are happily blended in its design; but when the tower of Canterbury Cathedral was built Norman architecture was without a rival, and a design from which the architect, whoever he was, in his love of majestic simplicity, determined to exclude every species of carved ornament, and to adopt the most simple form of moulding, may have been considered sufficiently varied and enriched by the introduction of the Pointed arch as a frame to the Norman windows in the uppermost stage. Nothing more than the figure of the arch was at variance with the rest of the design; and it surely cannot be viewed in any other light than as an original feature. The Norman corbels of the parapet remained all round the tower; and if it be necessary to strengthen the foregoing testimony as to the unity of the building, and the regular progress of its construction from the base

to the summit, without the delay which was sometimes occasioned even in former times by the want of funds, or from other causes, I will remark, that the wall on the interior at the back of the Pointed arches was excavated by means of Norman arches, the same as in the stages below; that the perpendicular line of 119 feet of masonry had no cornice for ornament, or ledge for floors, the timbers of which had been fixed in the walls; and that the masonry internally and externally was alike. Its exposed sides were not pierced by any openings at the period when the two enclosed sides were removed for the purpose of an alteration which has already been described. Several of the Norman windows were walled up; another was despoiled of its inner arches and pillars, and supplied with a simple pattern of tracery; and the principal window towards the north was dispossessed by one of larger proportions in the style of the fifteenth century, with the removal of only so much of the surrounding wall as was necessary for its insertion. The ancient masonry had never been disturbed in any of the solid members. The walls remained to the day of their destruction as they were left by their architect, save in the quality of strength, where strength was essential.

I have, in a preceding letter, expressed my opinion as to the age of this tower, and will now observe that I formerly found reason to doubt the accuracy of the current notion, that the tower in question was a portion of the work of Archbishop Lanfranc, who is said to have re-edified the cathedral, in consequence of the extensive damage it sustained in the time of his predecessor, Archbishop Stigand.

Having stated the evidence which the architecture of the tower presents against the claim to its early Norman date, I may briefly notice that Eadmer's description of the rebuilding of this cathedral remains plain and satisfactory: "The oratory or choir, as far as from the great tower to the east end, was, by the care of Archbishop Anselm, enlarged; and that Ernulph rebuilt the forepart of the church which Lanfranc had erected."* Some portions in the centre of the building might safely be ascribed to Archbishop Lanfranc, but the bulk of its architecture is evidently of a later date. We know that, on Lanfranc's arrival, he found, besides a dilapidated cathedral, a palace in nearly the same condition, and a monastery that had shared the disasters which accident, age, or neglect, had brought upon all the noblest buildings in Canterbury. His munificence and perseverance, however, soon enabled him to re-edify and greatly improve all these structures, which, when completed, probably far surpassed in beauty and extent the buildings erected by his predecessors. Lanfranc, therefore, is deservedly remembered as one of the most generous benefactors to Canterbury, and it is not surprising that some antiquaries should ascribe to him the Norman architecture of the present cathedral, and scarcely admit as probable

* Gostling, p. 57.

that his church might in its turn have shared the fate which lighted so frequently and fatally upon its Saxon predecessors.

I have thus digressed from domestic to ecclesiastical architecture, for the purpose of more clearly developing the style which distinguishes without exception all the remaining examples of the former class of buildings, and which also characterizes many of the most noble monuments belonging to the latter. Norman architecture includes several styles, as distinct from each other as the Circular from the Pointed arch. One of these styles is exemplified in the commencement of this letter; another may be seen in the west front of Lincoln Cathedral. The round arch prevails in both; it is, in fact, the essence of Norman architecture, which is recognised by this form in the absence of every other feature, and every kind of ornament. Its oldest models are pure, that is, without any admixture of the Pointed arch in its original construction, or of the mouldings, sculptures, lightness of character, or any other form belonging to that invention. If this description be true, the mansion just delineated possesses no claim to a remote date among the examples of Norman architecture. It exhibits the characteristic arch, and some of the genuine enrichments; but many of the ornaments can claim only a Norman original. The Pointed arch, which, in a single instance, is admitted in the design, may be regarded as an essay—an experiment; but it usurps the place of no other arch, and this style leaves the original one in undisturbed ascendancy. This building combines strength, richness of ornament, and perfect simplicity; each applied to the surest advantage; simplicity where strength alone was required; sculpture where it could augment the beauty of the design, and escape the injury of assault. The arrangement here observed, of strength below, and grace above, was commonly adopted by the Norman architects. It was founded in reason, and was not neglected in succeeding ages, except only in later times, when the beauty of ornament was destroyed by its redundancy.

St. Mary's Hall, Coventry.

[1827, *Part I.*, pp. 317-320.]

The magnificent St. Mary's Hall stands a little south of St. Michael's Church, and formerly belonged to the master, brothers, and sisters of St. Mary's, or Trinity Guild. The site, as appears from an ancient roll dated 1502-3 (now in my possession), was originally the property of Guy de Tylbroke, an early vicar of St. Michael's Church, who enjoined his successors, William Colle, and other members of the Guild, to pay a rent-charge of six shillings annually to the Benedictine Monastery in Coventry.

A license for founding this Guild was granted by Edward III. in 1340, and a hall for the necessary meetings of this institution was immediately erected; the entrance, doorway, kitchens, and other

parts of which structure still remain. After the above period, the Guilds of the Holy Trinity, St. John the Baptist, and St. Katherine were united to that of St. Mary. The annual master sat next to the mayor at all public meetings, and the ancient carved chair, still remaining in the hall, is supposed to have been used for that purpose. The society had also the power of appointing a public fair. It was at this period when the magnificent hall was erected. So great was the reputation of this united guild, which then bore the name of the Trinity, that, says Sir W. Dugdale, "Kings, with many of the principal nobility, bishops, etc., of those times, thought it no dishonour to be admitted members of the fraternity." In 1344, Edward, called the Black Prince, was elected a brother of Trinity Guild; and in 1379, among many other distinguished names, occur those of the king and Prince of Wales.

At the survey which was taken in 1545, by order of Henry VIII., the revenue of all the lands belonging to this guild amounted to £111 13s. 8d., out of which various salaries were paid to priests, etc. In 1552, all the lands and possessions belonging to the guilds and chantries were purchased from the Crown by the mayor, etc., of this city for the sum of £1,315 rs. 8d.

I will not too greatly extend this communication by describing the numerous royal entertainments given in St. Mary's Hall, or by recounting the various historical events connected with it, but shall at once proceed to describe the recent alterations.

To begin with the oriel. This window has been taken down and rebuilt in a handsome and substantial manner. Some ancient quarries, bearing several letters and paintings of arms (which were discovered under the Duke of Northumberland's monument when it was removed from the bottom of the hall), served in part for the new floor. A side-board, of ancient English oak, in the front of which is a variety of carvings, viz., two figures—elephant and castle, a rose, etc.—was then made with great taste, and placed in this recess. The oak ceiling has been carefully replaced, and the window filled with ground glass, and labels or scrolls, containing the names of benefactors to the city of Coventry. In the centre are the names of Leofric and Godiva, which are rendered extremely conspicuous by broad yellow borders. The following names also appear:

Henry II., Henry III., Ranulf Blundeville, Roger Montalt, Edward I., Queen Isabel, Edward III., Edward the Black Prince, Richard II., Henry VI., Queen Margaret, Thomas Bond, Thomas Wheatley, William Ford, William Pisford, Thomas Jesson, Sir William Hollis, Sir Thomas White, Henry VIII., John Hales, John Dudley, Duke of Northumberland.

The ancient panelled wainscots on the east and west sides, on which were painted the ornamental inscriptions, arms, etc., in 1581, have been removed, and the same inscriptions, arms, etc., have been

copied with scrupulous exactness on the walls by an artist of celebrity, Mr. William Finley. The decorations in the old council-chamber were designed and executed by this gentleman; as were also the drawings for the stained glass, both in repairing the old and fitting up the new windows in the hall. The whole of the stained glass in the east and west windows, and the old council-chamber have been restored and replaced by Mr. C. Pemberton, of Birmingham. The delicacy of execution and the brilliancy of the various parts and colours of these beautiful windows deserve great praise. In each compartment in the different windows is a Gothic canopy and ornamented pillars. In the upper compartments all the figures have been carefully repaired and restored from the ancient glass. The lower compartments, filled with new stained glass, contain the names of the mayor and aldermen, each in a shield, surmounted by a helmet, and placed beneath the ward to which he belongs, with a Latin inscription.

In the upper compartment of the west window, adjoining the oriel, is a full-length figure of "Will'm Beauchamp, D'n's Bergavenny," fourth son of Thomas Beauchamp, third Earl of Warwick, who died in 1411. He is represented in a purple habit, with a hood of crimson. In the opposite compartment is his wife Johanna, daughter and co-heiress of Richard Fitz Alan, Earl of Arundel. She is dressed in a purple gown, with a crimson mantle lined with ermine, and her arms inscribed, "et Johanna uxor eius." In the lower compartments are, Bishop Street Ward, James Weare, Esq., Mayor.—"Honeste egi. 1824;" and Cross Cheaping Ward, Samuel Whitwell, Esq.—"Suaviter et fortiter. 1800."

In the first upper compartment of the west centre window is the figure of John Burghill, Bishop of Coventry and Lichfield in 1399, with a mitre and crosier, and an embroidered mantle lined with green. The following inscription is round a shield containing his arms: "D'n's Johannes Burghill ep'i Cove't' & Lich'." In the opposite compartment is Richard Crosby, prior of Coventry from 1399 to 1436, mitred, holding in his right hand a clasped book, and in his left a crosier, and dressed in a long blue gown. Round a shield is "Ricardus Crosbie prior ecclesie Cath' Cove'tr'." Beneath Bishop Burghill is the motto of the Black Prince, "Ich Dien," in a scroll, and a shield containing his crest or plume. The word "Cressy," and date 1346, show that he fought the battle at that place in that year. In the opposite lower compartment are the words "Camera Principis," and the City arms; and beneath, the word "Incorporated 1343."

In the opposite window on the west side, first compartment, is a Mayor of Coventry, with a venerable beard, red cap and robe over a blue dress, with the inscription "Robertus Schypley" round a shield, with R. S. in the centre, and a merchant's mark between. He was

mayor in 1402, and again in 1415. In the opposite compartment is a similar figure of a mayor, without an inscription. Beneath are, Spon Street Ward, Samuel Vale, Esq.—“*Probitas verus honos. 1811;*” and Smithford Street Ward, a knight’s helmet, Sir Skears Rew, Knt.—“*Fama semper vivit. 1815.*”

In the compartments of the lower east window are figures of “Will’m’ Whychurch,” mayor in 1400, and “Richard Scharpe,” mayor in 1432. The four mayors, whose effigies are in the windows, were probably contributors and assistants in the erecting of St. Mary’s Hall, and were certainly members of the guild. Beneath are, Earl Street Ward, John Clarke, Esq.—“*Aliter quam sperabam. 1817;*” and Broad Gate Ward, William Perkins, Esq.—“*Honor et honestas. 1819.*”

In the first upper compartment of the centre east window is a figure, repaired and restored, with this inscription: “Thomas Arundell, Archiep’ Cantuar’.” In the corresponding compartment is the figure of a bishop, and beneath, round a shield, “Rogerus Walden, Ep’s London’ (1404).” In the lower compartment, Much Park Street Ward, William Carter, Esq.—“*Res non verba. 1824;*” and Bayley Lane Ward, William Whitem, Esq.—“*Vive et vivat. 1824.*”

In the first east window, near to the mayoress’s parlour, in the first upper compartment, is a restored whole-length figure of “Ricardus Comes de Warwici,” who died in 1439, with his arms below. In the second upper compartment is his second wife, “Isabella Comitissa de Warwici.” Beneath the earl is Gosford Street Ward, James Weare, Esq., and in a scroll, the motto, “*Honeste egi. 1824.*” In the other lower compartment is Jordan Well Ward, Nathaniel Merridew, Esq.—“*E’quabiliter et diligenter. 1824.*”

These figures are supposed to have been originally executed by John Thornton, painter and glass-stainer, of Coventry, a man of great merit, being the same person who executed the great eastern window of York Minster, between 1405 and 1407.

Below the north window is a piece of tapestry, the dimensions of which are 30 feet in length, and 10 feet in height, and divided into six compartments, three in the first tier, and three in the upper tier. This tapestry, which has lately been thoroughly cleansed, and re-hung with the greatest care, contains, in the whole, upwards of eighty figures or heads. The colours, though somewhat faded, are still beautiful, and the general effect impressive. In the first left-hand compartment is Henry VI., with several of his principal nobility.* Henry is devotionally on his knees, and before him is a covered table, whereon lie his crown and a missal. He wears on his head a

* In 1450, Henry VI. conferred a variety of privileges on Coventry, and made it a city and county totally distinct from the county of Warwick, and, in 1456, paid it a visit in great pomp.

cap of crimson velvet, adorned with a button or jewel. His gown is of a sky-blue colour, richly embroidered with gold; and round his neck hangs a very large gold chain. Behind the king is Cardinal Beaufort, kneeling; and the figure behind, in a green dress, holding a gold coin in his hand, is supposed to be the king's almoner. Another figure is conjectured to represent John Viscount Beaumont, K.G., Earl of Boulogne, Constable and Lord High Chamberlain of England, who bore the arms of Coventry on his crest, and who was killed at the battle of Northampton, in 1460. He is dressed in a coat of cloth of gold, fringed with silver, and gown of light-blue colour, bordered with pink. The cap on his head is similar to the king's, but without a button; he has also a highly embroidered satchel hanging to his girdle. The rest of the personages are standing, among whom we may readily point out the good Humphrey, Duke of Gloucester, standing behind the king's back, with a book in his hand; he has a long beard, and a button or jewel in his cap, with a brown dress, and his neck decorated with a gold chain. The dresses principally show a vestment next the body depending on the knees, and a robe with large sleeves worn over it. The shoes are long-quartered. The caps are small and flat, with their brims notched. The cut of the hair of the several portraits is much varied; and the beards of Duke Humphrey and another principal character are left to flow to an unusual length. Each figure has his neck bare; and just above the collar of the under-garment something like linen appears. From Henry's crown are diverging those bows, with globe and cross, which were first introduced in his reign.

In the second compartment, in the first tier, is St. Mary in glory, surrounded by angels, with the moon under her feet, which is supported by an angel also. In the compartment above the scene is continued where we see the heavens opened, and filled with angels arranged round the celestial throne.

In the third compartment, on the first tier, we see Margaret, Henry's consort, who is richly habited. There is a great spirit in the countenance, though injured by having been mended at the corner of the mouth. Her crowned head-dress, and veil studded with pearls, is both rich and elegant. Her gown is cloth of gold. Her attitude somewhat low, as if kneeling on a bench, with both hands joined in prayer, before a covered table, on which is seen a missal. Slender waists, it appears, were then in fashion. The lady near the Queen is called the Duchess of Buckingham. The rest of this assemblage are wholly unknown. The dress of these ladies is a robe, tight on the body, with wide flowing sleeves, their necks bare; and on those of the Queen, the Duchess, and three others are gold chains. The covering to their heads is peculiarly graceful. The tier above shows many female saints, who, we may conclude, with the corresponding

male saints on the other side of the tapestry, were the heavenly patrons of the principal persons in the compartments below them.

A brass plate, erected in 1571, with an ornamental border in the Anglo-Italian style of Elizabeth, and containing a grant of the Duke of Northumberland of pasturage to the inhabitants of Coventry, was in 1826 fastened to the wall of the recess, leading from the hall into the mayoress's parlour.

At the south-east angle of the hall is an inscription from Ecclesiasticus, c. xliv. which has now a richly ornamented border. On the left side is represented a mitred bishop in full dress, under a canopy, holding a crosier; and on the opposite side an armed knight, with heater shield and battle-axe, of the time of Edward III. Various ornamental devices, viz., the city arms, crest, sword and mace, three feathers, mitre, crosier, etc., are painted over the inscription.

At the south end of the hall is the minstrels' gallery, in the front of which are suspended several suits of armour, recently repaired and bronzed, of the make of the seventeenth century, which were anciently worn by the attendants of the mayor, when he went to proclaim the great fair. The armour of St. George is placed in the centre; and over the whole are a variety of ancient pikes and bills. The appearance of this gallery has also been much improved; its inconvenient depth has been remedied, and a new ornamental front enables it to harmonize with the interior of the hall. There were formerly two ascents into the gallery from the hall, one on the left by means of a circular stone staircase in the building, and the other on the right, by circular wooden stairs, both of which are removed. The wardens' buttery, which projected over the gateway fronting the street, is also taken away.

At the southern end of the hall is the old council-chamber, where are the mayor's seat, and those for the members of the council. The tables and cushions are covered with crimson cloth. Above the ancient oak wainscot were painted cloth hangings, on which were the arms of Elizabeth; but these have been long removed, and damask crimson hangings have been now substituted, with ornamental red and green borders of flowers. At the entrance into the chamber on the left hand, over the mayor's elevated seat, are the city arms, beautifully painted on the crimson hangings, and underneath the words "*Camera Principis*" (the prince's chamber). On the east side are the following devices: the prince's plume, with the letters E. P. W. surrounding it; the king's arms, 1426, H. VI. R., and his cognizance, the "*Planta Genista*." In a wreath of myrtle, adjoining the window, is the following inscription (formerly placed over the door), repainted in ancient characters: "Behold, how good and pleasant a thing it is for brethren to dwell together in unity!"

The window is of newly painted glass, the centre of which con-

tains the city arms, with "Camera Principis" in a scroll underneath. On one side is the prince's plume, and on the other the broom plant. On the other side of the window, in a wreath of oak leaves and acorns, is the following inscription: "Anno 1826, this Council-chamber was repaired and restored, in the Mayoralty of James Weare, Esq."

On the west side are the arms of the Marquis of Hertford, the present recorder; and also the arms of the Earl of Craven, the late recorder.

Among other internal repairs and improvements, the passage at the bottom of the hall, leading to the two council-chambers, has been raised and new paved, and the ascent into the room rendered commodious by a single step. The large screen, which, with the Duke of Northumberland's monument, occupied the whole extent of the room, has been removed, and two carved partitions of smaller dimensions erected in its place. At either end of this passage there is a flue for introducing warm air into the hall.

The hall is lighted by six brass chandeliers, suspended by chains from the roof. The seats have also been recently covered with crimson cloth.

In the year 1824, the western exterior was repaired, and abutments erected in the room of those which were much dilapidated. In the following year, the stonework of the three eastern windows being found decayed, was totally removed, and new mullions, etc., introduced. The opposite lights, viz., on the western side, were also made to correspond. The great northern window, whose historical treasure was noticed in your magazine for 1793, has, as yet, received no alteration.

Ancient Conduits.

[1807, *Part I.*, p. 223.]

Memory conveys me back to a magnificent square conduit, that once stood in the High Street, Exeter. The design had a doorway and stairs (exclusive of the pipes for water) for ascent to a platform above, from whence the judges of the bull-runings or feasts held in this city (there being a space of twelve or fourteen feet) awarded the prize of victory, etc. Each of the four sides contained enriched compartments, open battlements, pinnacles, etc., *temp.* Henry VI. I made a drawing from this performance just before its demolition (ruthless *improvement* grinned its fate); but soon after lost it.

Rich octangular conduit, standing without the burying-ground, All Saints' Church, Northampton.

Rich and singularly elegant octangular conduit standing in the High Street, and near the cathedral, Wells.

Plain square conduit on south side ditto cathedral.

Plain oblong conduit High Street, Glastonbury.

Small conduit, with an open arch, in the outer vestry, York Cathedral.*

Fragments of an octangular conduit in the interior of the cloisters of Durham Cathedral.

Square conduit with basso-relievos, in the fields, one mile south of Gloucester.†

JOHN CARTER.

[1801, *Part II.*, p. 1161.]

A rough sketch of the conduit which gives name to the celebrated tea-garden, White Conduit House, is here enclosed (Plate I., fig. 1). History says it was built as a reservoir to the Charterhouse, to which place water was conveyed from it by pipes. By a carved stone above the door, it appears to have been built in 1641. The same carving exhibits the arms of Sutton (the founder of the Charterhouse), his initials, and the initials of one of the masters of that foundation.

Of the carving I have also enclosed a sketch (fig. 2), which, if esteemed worthy a place in your magazine, will be a gratification to—Yours, etc.,

H. G. OLDFIELD.

[1771, *pp.* 533-534.]

The following account of Carfax Conduit, in Oxford, was taken from a MS. paper in the possession of a gentleman of the University. The founder was Otho Nicholson, M.A., of Christ Church, who purchased a piece of ground, 12 feet square, of the city to erect on it this conduit, for the conveyance of water to the several colleges and halls in the University. It was repaired by the University in the year 1707. By some failure, Mr. Nicholson's will, with respect to the endowment of the interest of £100 for the repair, was not, as I have heard, carried into execution.

The whole building having four sides, under the cornice of each are the arms of the University, city, and the founder, Otho Nicholson, above mentioned. Upon the upper part of the cornice, at each corner, are cubic stones, with sundials on their sides; and between these sundials, in a line from one to another, appear carved open works done in stone, representing mermaids with combs and looking-glasses in their hands, intermixed with large letters—O. N.—and the figure of the sun in its glory. The like is ranged all round every side of the conduit. This was designed as a rebus on the name of the founder.

Over these ornaments arise four curved groins arched, supporting an octangular building having niches, in which are stone statues of eight worthies, everyone crowned with gold, and a fluted canopy over each statue's head. Underneath the said four-limb arch is placed a cistern, which receives the water, that springs up in it from a service-

* Engraved in "Ancient Architecture."

† *Ibid.*

pipe laid under ground, from the fountain-head above North Hinksey. Over this cistern stands the figure of an ox, cut out of stone, and a stone image of Queen Maud (the emperor's sister) in a riding posture, sitting on the back of the ox. Some have thought this to be an emblematical signification of the name of the city of Oxford—viz., Oxonford, or Oxon.

From this cistern or reservoir several lead pipes are laid under ground to serve many of the colleges in the University with the said Nicholson's water.

At the springing of each limb of the four ground arches sits a stone figure, well carved, to represent the royal supporters of King Henry VIII.'s and Queen Elizabeth's arms, as well as the present. The figure at the north-east corner is an antelope, used as one of the supporters of the royal arms of Henry VIII. That at the south-west is a dragon, used as a supporter to the royal arms of Queen Elizabeth. At the south-east is a lion; at the north-west a unicorn, which are representers of the dexter and sinister supporters of the royal arms of Great Britain, now used. In the fore foot of each of these supporters is held a banner, on which was blazoned the several quarterings of the royal arms of England, Scotland, France, and Ireland. Between the springs of the curved arches there are various kinds of fine carved work and ornaments, all in stone, as figures of boys, obelisks, flowers, and fruitage, interchangeably transposed on all four sides of the fabric.

The next stage of figures that are placed above the fore-mentioned royal supporters are well-carved representatives of the four cardinal virtues—viz., first, Justice, holding a sword in her right hand and a pair of balances in her left, her eyes covered over, signifying her impartial administration of justice. The second figure is Temperance, pouring out wine from a large vessel into a small one, as a proper emblem of the same. The third is Fortitude, holding a broken pillar in her right arm, and in her left the capital thereof, of the Corinthian order. The fourth is Prudence, holding in her left hand a serpent in a circular form, signifying the revolution of time.

Next above these are the eight worthies, standing on so many niches round about the octangular turret, placed in the manner following: That facing the east is King David, crowned, holding a sceptre in his right hand and in his left a shield, whereon was depicted a golden harp strung with silver strings, in a blue field, the border diapered with red and black. The second is Alexander the Great, crowned with gold, holding his shield, or. The device on it is a lion rampant regardant, or; armed and langued, azure. The third, Godfree of Bullion, crowned with thorns. He made war against the Grand Turk, called the Holy War. His shield, a cross patent between four crosslets, or. The fourth, Atticus the Grecian. His shield, or; three corbeaux volant. The fifth, Charlemagne, or

Charles the Great. His shield, parti per pale or ; and azure, one part or ; a demi-eagle displayed sable ; membered gules, within an orb of twelve fleurs-de-lis, or ; second part azure, three fleurs-de-lis, or. The sixth, King James I., who reigned at the time this splendid fabric was built. He bore on his shield the royal arms of France and England ; England and France quarterly quartered with Scotland and Ireland. The seventh, Hector of Troy. His shield, or ; a lion gules sejant in a chair, purple, holding a battle-axe, argent. The eighth, Julius Cæsar. His shield, or ; an eagle displayed with two heads, sable.

Above these worthies are curious figures to represent some liberal arts and sciences. Here is Orpheus with his harp, several youths as if singing, accompanied with different sorts of musical instruments, as trumpets, lutes, violins, and music-books, some wide open, others shut.

Between the niches where the eight worthies stand are curious ornaments, formed into pilasters in human shape, of the female sex for their upper part, and their lower part tapering down towards the feet, scaled over like fish. These human piscatorial figures stand upon well-wrought pedestals, on which are embossed the royal badges of four kingdoms—viz., the rose for England, the thistle for Scotland, fleur-de-lis for France, and the harp for Ireland.

At the top of all this rich structure stands old Janus, with his aged visage to the west ; the back part of his head is female-faced, looking to the east. His shield has a bat displayed, with his wings stretched out. The female part of Janus holds a sceptre, signifying ruler of civilities. Over the head of this two-faced king of war and peace is a wrought canopy of hard stone, upon which is erected a vane upon an iron rod, to show the ways of shifting winds, and at top of that a cross, directed to the four cardinal points of the compass.

Thus much for a description of this monument of the founder's benefaction, which cost him £2,500. This gentleman was sole founder and finisher of this beautiful conduit, and left wherewith to maintain it and keep the same in repair.

At the same time when this fine aqueduct was building another container was built for a reservoir on a rising ground above North Hinksey, being a fountain of waters collected from several drains and avenues variously distributed underground among the sand springs, which percolate into little channels, and these carry water into larger, all combining to supply the cistern or receiver, inclosed with a stone house, all built of strong stone, and the roof of the same covered with hewn stone without any timber.

Notes and Index.



N O T E S .

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Althorp, Northants -	119	The mansion belongs to Earl Spencer, and underwent extensive alterations in 1877. Dibdin's <i>Edes Althorpianæ</i> , 1822, should be consulted as to this magnificent mansion and its pictures, books, and art treasures.
Barfreston Church, Kent	214	See Britton's <i>Architectural Antiquities</i> , iv, 41, 52, for views of this church, and Parker's <i>Glossary</i> . It was restored about 1857-58, and plans for its restoration were prepared in 1888. The operation was opposed by the Society for Protection of Ancient Buildings, but the roof of the chancel has been removed and a new ornamental roof substituted for it. The rebuilding of the west front has been abandoned, however, and the outside has not been damaged.
Bristol Cathedral -	8	See part i., pp. 161, 162, 372.
Burleigh House -	33	Many descriptions of this building have been written. Mr. W. H. Charlton's <i>Burghley</i> , 1847, and Mr. Sharp's <i>Handbook of Burghley</i> , 1851, are the most important.
Burton Agnes, Yorks -	233	The hall is the seat of Sir H. Boynton, Bart. It was built temp. James I., added to and altered by Inigo Jones in 1628.
Bury St. Edmunds Abbey	5	See part i., pp. 243, 372. Some sham Norman windows have been introduced into the remains of this abbey.
Cambridge, King's College Chapel	18-20	Britton's <i>Architectural Antiquities</i> , vol. i., pp. 17-36, gives the details of this building, with drawings illustrating the ground-plan, groining and section of roof, section of part of the south side, south entrance porch, north-west view, west front, and interior view. For a detailed account of the architectural history of this noble building see

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Canterbury, St. Augustine's Abbey	3, 4	Willis and Clark's <i>Architectural History of the University of Cambridge</i> . The remains of this abbey were sold by auction in 1844, and purchased by Mr. A. J. Beresford Hope, who restored the great gateway and built within the walls a college for the education of missionaries. The room over the gateway is said to be that in which Queen Elizabeth slept when at Canterbury, and Charles I. received there his bride, Henrietta Maria. The wall of the north aisle of the Norman church is still standing.
Canterbury Cathedral Church	214-217	See part i., pp. 9-12, 372. Mr. Donkin has described and illustrated the capitals in the crypt of this cathedral in a work published in 1881. He gives twenty-four plates. The crypt seems to have suffered much from decay and spoliation, and was the receptacle for coals, lumber, and pipes; and the chapel dedicated to the Virgin is in ruins. See also Rev. W. A. Scott Robertson in vol. xiii. of <i>Archæologia Cantiana</i> .
Carlton House, Wilts -	33	This is no doubt Charlton House, the seat of the Earl of Suffolk and Berkshire. It is illustrated and described in Britton's <i>Architectural Antiquities</i> , ii. 105, and in Burke's <i>Historic Lands of England</i> , 1848. The interior is modernized, excepting one long gallery with oak panelling.
Christchurch Castle -	231	This castle was erected by Richard de Redvers, temp. Henry I. It is now the property of Lord Strathnairn. Its details, architecturally and archæologically, are described by Mr. G. T. Clark in <i>Mediæval Military Architecture</i> , i. 385-392.
Conisborough Castle -		Called also "Coningsborough Castle." See part i., pp. 285, 286, 373; and see Clark's <i>Mediæval Military Architecture</i> , i. 431-453.
Coventry houses -	35, 207	In 1789, part ii., 614, 615, an appeal was made to the Corporation of Coventry to save the old buildings. But the authors of the <i>Beauties of England and Wales</i> noted in 1814 that "less has been done towards improvement than might be expected in so populous and commercial a place." Much has been destroyed since then. however.
Coventry, St. Mary's Hall	240-246	See part i., pp. 98-104, 373.
Croyland Abbey Church	4	Nichols's <i>History and Antiquities of Croyland Abbey</i> , 1783, and its continuation by Holdich in 1816 should be consulted. Mr. H. S. English in 1871 published, in three volumes, a history of this abbey.
Dunstable Priory Church	9, 10	See part i., pp. 94, 374. See Britton's <i>Architectural Antiquities</i> , vol. i., for a view.
Durham Cathedral -	167-186	This cathedral is described fully in Murray's <i>Handbook to the Cathedrals of England</i>

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Elstow Church, Beds -		Northern Division, pp. 229-372. The ground-plan, west doorway, nave, bishop's throne, interior of galilee, the nine altars, entrance to chapter-house, interior of chapter-house, lavatory and cloisters, and two views, are there illustrated. Wyatt's fatal "restoration" in 1778-1800 was somewhat stopped by Carter's papers. But the central tower underwent restoration in 1806-1809, and Sir G. Scott in 1859 had it in hand. Extensive changes in the interior took place in 1844, 1847, and 1848. Carter's splendid drawings, with descriptive letterpress, were published by the Society of Antiquaries in 1801. In 1826, part ii., pp. 105-106, is an account and illustration of this church, which will be printed in the topographical volume of this series. In 1885 a very good history was published— <i>The Chronicles of the Abbey of Elstow</i> , by the Rev. S. R. Wigram, with some notes on the architecture of the church, by Mr. J. C. Buckley. Besides a ground-plan and some early architectural details, there is a capital drawing of the interior of the vestry, and a view of the church after restoration. This restoration has been very extensive, but the new work is "marked by a difference in the masonry wherever it was practicable."
Eltham Palace -		The banqueting-hall was repaired by the Government in 1828, but it is still in an uncared-for condition, though one of the few antiquities of interest inside the new county of London. Mr. J. C. Buckler published in 1828 his historical account of the palace. It is situated in a comparatively retired spot, and the young and active local antiquarian society at Lewisham may be trusted to see that no premeditated harm is done to it without it being made public.
Ely Cathedral -	203, 204	See Rev. D. T. Stewart's <i>Architectural History of Ely Cathedral</i> . The prior's door, ground-plan of the cathedral, galilee porch, nave, octagon from south-west aisle, one bay of the choir, the east end, and west front, are figured in Murray's <i>Handbook to the Cathedrals</i> , pp. 173-261. The interior of the tower has been restored since 1845, the nave in 1862 and later, and the lantern in 1862, by Sir G. Scott. The so-called restoration of the coloured decorations of the vaulting of the octagon was completed in 1879. It destroyed the original delicate decorative works. A large folio set of drawings by Carter was published by the Society of Antiquaries in 1797. Ground-plan, west front, northern tower, nave, and many details, are illustrated by Murray in the <i>Handbook to Cathedrals</i> ,
Exeter Cathedral -	6	

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Glastonbury Church	Abbey	4	pp. 146-211. The present arrangements in the nave were made in 1859. The choir, Lady Chapel, and retro choir were restored in 1871, by Sir G. Scott. Professor Willis has described the architectural history of Glastonbury Abbey in a paper read before the Archaeological Institute in 1865, and published at Cambridge in 1866. Mr. W. H. St. John Hope, in <i>Archæologia</i> , lii., pp. 85-88, describes and gives drawings of the north and south doorways of the Lady Chapel at the west end of the abbey church, the elaborate carvings on which he describes in detail.
Gosfield House, Essex	-	35	This house has been greatly altered, but the west side of the quadrangle remains nearly in its original state. The north, east, and south fronts were rebuilt by Mr. J. Knight, who owned the estate at the beginning of last century. See 1812, part i., pp. 428-429.
Haddon	- - -		This hall has been frequently described. The best descriptions are by Britton in his <i>Architectural Antiquities</i> , ii. 77, and by Jewitt in his <i>Stately Homes of England</i> , i. 221-293. Many illustrations are given by Jewitt: the main entrance, ground-plan, the first courtyard, gateway under the Eagle Tower, the chaplain's room, the chapel, wall paintings in the chapel, banqueting-hall with minstrels' gallery, oriel window in dining-room, hall-room or long gallery, state bedroom, the archers' room for stringing bows, the terrace. The third Duke of Rutland, born 1696, was the last of the family who used the hall for a residence.
Hampton Court	- - -	27	The history of Hampton Court Palace, both architecturally and socially, has been satisfactorily worked out by Mr. Ernest Laws; his book is in two volumes, the first of which was issued in 1885, the second in 1888. In 1887 a fire took place at the palace, which indicated a want of care among the authorities, which is to say the least most deplorable. During the last year or two, and under the orders of the Government, the Lion Gateway has been scraped to its considerable damage, though the damaging ivy on the Flower Basket Gateway has not been removed; nearly all the monograms carved on the keystones of the ground-floor windows of the south front of Wren's building have been cut out and replaced by new, coloured to look like old. The grotesque animals on the south wing of the western entrance front have been "restored."
Hatfield House, Herts		36-38	The famous seat of the Marquis of Salisbury, and has been often described. It is included by Jewitt in his <i>Stately Homes of England</i> , vol. i., pp. 294-307, who gives illustrations of

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Ipswich houses -	209	<p>the "old palace," the front view, the garden front, the east view, the gallery and the hall.</p> <p>Mr. Glyde has published some very excellent illustrations of old Ipswich houses, including the one called the "Ancient House" in the Butter Market, which was long known as "Sparrowe's House" from the family who lived there. A good specimen of such a house as that described in the text is still at St. Albans, temp. James I. In 1843, part ii., p. 189, occurs the following note bearing on Ipswich houses :</p> <p>"We are sorry to have to record the complete demolition of the Tankard public-house in Tacket Street, Ipswich, a building for many years an object of interest to the lovers of ancient architecture. The original front had long disappeared, but the building contained a room of large dimensions, having a highly ornamented ceiling, with projecting beams and bosses. The fireplace of the same apartment (of which an engraving will be found in our magazine for January, 1831) contained curious carvings of a mythological character. Some old coins and foreign tokens were found between the floors, but none of any interest."</p> <p>Architectural drawings, unpublished, are in the British Museum.</p>
Kings Lynn houses -	210	See part i., pp. 148, 149, 171, 375.
Lanthony Abbey Church	7	
Lincoln, Norman house	234-7	See Hudson Turner's <i>Domestic Architecture</i> vol. i.
London:—		
Bethlem Hospital -	65-67	<p>This was the design of Dr. Robert Hooke, and there does not appear to be any foundation for the story about Louis XIV. The hospital was removed to the present building in St. George's Fields in 1815. The site of the old hospital is now occupied by the stations of the North London and Great Eastern Railways.</p>
Buckingham House -	131-137	<p>This house (now Buckingham Palace) has gone through some extraordinary vicissitudes. John Nash made great alterations for George III., and added two ugly wings in front. On her Majesty's accession, alterations were made by Edward Blore, and the present east front added to hide the side-wings. Many alterations and improvements have been made subsequently. Cf. 1802, part ii., p. 1183 <i>et seq.</i> George IV., says Mr. Loftie, rebuilt the house, but never inhabited it, and during the present reign it has been completely remodelled and much added to, the result being far from satisfactory. The only handsome thing about the old palace was the marble triumphal arch in front, and this was removed in 1851 to Hyde Park.—<i>History of London</i>, ii. 119.</p>

	PAGE	
London, <i>continued</i> :		
Chelsea Hospital -	70-76	The story of Nell Gwyn, although popularly received, is of very little authority. Much more credit is due to Sir Stephen Fox as the founder.
Covent Garden, mansion on the north side	129-131	This house still stands, but it has not been very well let since it was closed as Evans's. It is now (1890) empty.
Covent Garden Square	46	Great alterations have been made of late years. The western half of the north side of the Piazza (west of James Street) was pulled down about 1880 and rebuilt. The half of the east side south of Russell Street (occupied by the Hummums Hotel) was rebuilt in 1888, and the northern half of the east side was pulled down in 1889, and the space left open for an enlargement of the market. Tavistock Row, on the south side, has also been pulled down.
Crane Court - -	101	This house, occupied by the Royal Society 1710-1780, was burnt down on November 14, 1877. A new building has been erected on the site for the Scottish Corporation.
Furnival's Inn -	48	This inn was rebuilt in 1818-20 by William Peto, the contractor.
Greenwich: Sir John Vanbrugh	141	Sir John Vanbrugh's connection with Greenwich is kept in remembrance by the district named Vanbrugh Park. Mr. Soames, J.P., now resides at Vanbrugh House, Greenwich.
Guildhall - - -	17	This building has been so frequently restored that nothing now remains but the walls and the crypt. The hall was restored with a new open timber roof in 1866-70 by the late Sir Horace Jones, architect to the Corporation. See J. E. Price's <i>Descriptive Account of the Guildhall of the City of London</i> , printed by the Corporation in 1886.
Hoxton, mansion of Sir George Whitmore	110	This house was pulled down a few years ago.
Lincoln's Inn Chapel	39	The first stone of the present chapel was laid by Dr. Donne, who preached the consecration sermon on Ascension Day, 1623. In 1791 a new roof and a new east window were put up under James Wyatt; recently Lord Grimthorpe has been at work there.
Lincoln's Inn Square	47	The west side, which was all that Inigo Jones lived to build upon, was called the Arch Row. The houses in Great Queen Street were designed by Wehl, the scholar of Inigo Jones, and not by the master himself.
Mercers' Hall - -	64	The entrance in Cheapside was rebuilt in 1879.
Middle Temple Gate-way	102	This gate is the work of Wren.
Montague House -	110	The house built in 1678 was designed by Dr. Robert Hooke, but this was burnt down in January, 1686. The second Montague

London, <i>continued</i> :	PAGE	
Northumberland House	30	House is said to have been designed by Pierre Puget, or Ponghet. This entirely disappeared 1840-49, before the new buildings for the British Museum.
Physicians' College	103	The front towards the street was rebuilt in 1748-50, from the designs of Daniel Garrett, and was burnt in March, 1780. The house was pulled down by the Metropolitan Board in 1874 for the new street, Northumberland Avenue, which was driven through the site of the house and its grounds.
Queen Square - St. Bartholomew the Less -	124 8	The college removed to the new building in Pall Mall East in 1825. The building in Warwick Lane was pulled down in 1866.
St. James's Church -	107	Now called Queen Anne's Gate. This church has suffered much from "restorations." The interior was destroyed and reconstructed by George Dance, R.A., in 1789, and again nearly rebuilt in 1823 on Dance's plan by Thomas Hardwick. It was again restored in 1865.
St. John's Church -	158	Thomas Lord Jermin is a mistake. The church was built at the expense of Henry Jermyn, Earl of St. Albans. The building was commenced in 1680, and the church was consecrated July 13, 1684. Alterations of an unsatisfactory character have been made at various times, but a judicious restoration took place in 1866.
St. Martin's Street -	118	The architect was Thomas Archer, and not Vanbrugh. The likeness to "a parlour table upset, with its legs in the air," is more striking than to an elephant on its back. Archer was a pupil of Vanbrugh. The church has lately been altered again, but is still very poor though the outside has a sort of barbarous dignity.
St. Mary Abbot's Church, Kensington	123	In 1849 the brick front of Sir Isaac Newton's house was covered with stucco, and a few years after the observatory was removed. A Society of Arts tablet now marks the house.
St. Mary le Strand -	137	The old church was taken down in 1869, and the present building erected from the designs of Sir Gilbert Scott.
St. Stephen's Chapel	15	The old church was on the south side of the Strand, and formed part of the site of old Somerset House. The present church was badly restored about twenty years ago. The exterior having been found to be in a dangerous state, much of the stonework was renewed in 1889. An attempt was made to obtain its demolition in order to widen the Strand, but happily the attempt was frustrated.
		It was founded by Stephen, King of England, for a dean and canons. It was rebuilt between 1320 and 1352, and was a fine example of decorated architecture. It was de-

London, *continued*:

PAGE

St. Paul's, Covent
Garden

44

Schomberg House -

119

Soho Square - -

100

Old Somerset House

30

Temple Bar - -

67

Temple - - -

9

stroyed in 1834, when the Houses of Parliament were burnt. The crypt was restored by the late E. M. Barry, R.A.

This date (1640) is too late, for the church was consecrated September 27, 1638, and the building was commenced in 1631. After the fire of 1795 the church was rebuilt under the superintendence of Thomas Hardwick, architect. Inigo Jones's original church was of brick, but afterwards the walls were covered with Portland stone. In 1872 the interior of the church was rearranged and the galleries cleared away. In 1888 the stone casing of the outer walls was taken off and the small bell turret at the west end was taken down.

The east wing of the house was rebuilt about 1850, by which the effect of the old building was ruined.

The square dates from 1681. The statue of Charles II. was removed in 1876.

It is said that the great cloister on the north side of St. Paul's was destroyed, as well as the priory church of Clerkenwell, to find stones for the first Somerset House. See part i., p. 31, for the attempt upon Westminster Abbey for the same purpose.

Wren's building was removed in the winter of 1878-79, and in December, 1888, it was re-erected at the entrance of Sir Henry Meux's grounds at Theobalds, Waltham Cross.

See part i., pp. 341, 346, 376. The Temple Church was restored in 1839-42, at a cost of £70,000. The alterations may be correct in taste, but they were of a somewhat sweeping character. They are fully described in the GENTLEMAN'S MAGAZINE, 1842, part i., pp. 654, 655; part ii., 521, 522:

The three triple-lancet windows at the east end have been entirely occupied with historical subjects, arranged and designed in strict accordance with the date of the church; the three lancets in the centre, which are immediately above the altar, are occupied with the history of our blessed Lord in compartments. The subjects commence in the first division towards the north side, beginning at the bottom with the Annunciation, and terminating with the Adoration of the Magi. The centre commences with the Flight into Egypt, the Resurrection occupying the apex. The third division contains representations of the events subsequent to the Sacrifice, beginning with the Women at the Sepulchre, the whole terminating at the top with the Ascension.

The subjects in the side-lancets are arranged in lozenges; those in the centre in entire and half circles, each lozenge or circle containing

London—the Temple, *continued* :

two subjects. The rest of the glazing is filled in with a rich diapered pattern, in which the deep red and blue of the ancient windows is very striking, equalising in depth of tone the ancient glass. The centre opening having a disproportionate width as compared with the other lights, a very broad and rich border has been introduced, which corrects the apparent disproportion. The chief pattern in the border is a running scroll, the style of which is familiar to the admirers of illuminations of the early period in which the architecture of the church dates, and the other ornaments, which it is not easy to particularize, are derived from equally authentic and coeval sources.

The lateral windows, which are at the ends of the aisles, are of a different character, and the subjects relate to the ancient history of the extraordinary and harshly-treated community to which we are indebted for this elegant church. The northernmost of these side-windows, which is a triple lancet, is filled in with rich patterns, composed of the double triangle and other symbolical forms. In the centre is introduced a conventional representation of the *TEMPLUM HIERUSALEM*, at the sides of which, represented by knights in mail armour, on horseback, carrying the "Beau-seant," and riding towards the Temple, are the figures of

GEOF. FILIUS STEPH.

ROB. DE MONTFORT.

The first of these knights rides with his sword-arm to the spectator, consequently the inside of his shield is seen ; the latter, which is on the opposite side of the Temple, bears on his shield his armorial bearings, *bendy or and azure*. The famous banner may be described heraldically as *argent, a chief sable*. At the apex of the centre light is the red cross of the Templars, surrounded with the following verse : "Non nobis, non nobis, Domine, sed nomini tuo da gloriam." Below are the arms of King Henry I. and Baldwin of Jerusalem, in whose time the order was instituted. Lower down is a representation of the first seal of the fraternity—two armed knights seated on the same horse, and circumscribed

+ PAUPERES COMMILLITONES CHRISTI ET
TEMPLI SALOMONIS.

The south window at the east end is similar to the corresponding one on the north side, which has been just described, excepting the subjects in the principal panels. The central compartment being occupied with a corresponding representation of a building, inscribed,

CIVITATIS BETHLEHEM,

which corresponds with the Temple of Jerusalem on the other side. The attendant knights are

ALANUS MARCEL.

ALMERIC DE S. MAUR'.

The shield of the latter is shown, and displays his armorial bearings, *argent, two chevronels gules, a label of three points sable*. The four knights were Grand Priors of the order in England, viz. :

Geoffrey FitzStephen, 1180.

Americ de St. Maur, 1203.

Alan Marcel, 1224.

Robert Mountforde, 1234.

The ornaments at the lower part are the devices of the Holy Lamb, the cross surmounting the crescent, and the arms of King Henry III., in whose reign the church was built.

There is another painted window in the south aisle which forms a strong contrast with the glaring whiteness of the others on the same side. This is of a rich pattern, but not highly coloured. In five elongated quatrefoils placed cross-wise are four whole-length figures of angels playing on various ancient

London—the Temple, *continued*:

instruments of music, and one in the centre bearing a scroll inscribed, *Gloria in excelsis Deo*. The rest of the window is filled in with pencilled scroll work, of which examples may be seen in many Kentish churches, in Chetwode church, Bucks, and other places.

The first impression upon a perfect stranger on seeing the eastern windows would be, that the glass was ancient. The red and blue tints so striking in these windows, so completely unknown to modern stained glass, sufficiently attest the talent and industry of Mr. Willement. The effect of the eastern windows upon the building is remarkable. Whoever remembers the Temple Church in all its former glories of whitewashed ceilings and pillars and naked ground-glass windows, who was annoyed with the glare of light, and could not help thinking the choir was too high as well as too short for its breadth, will at once see how justly the ancient edifices were designed to receive the stained-glass windows and rich decorations, and that such windows and accessories were absolutely essential to the completeness of the structure.

Those persons to whom the Temple Church was familiar in its late dress of plaster and whitewash will scarcely recognise the ancient structure in the highly-decorated appearance it now presents. The repairs were commenced in 1840. The dilapidated state of the building, in great measure owing to the reckless manner in which the walls and pillars had been overlaid with heavy monuments and undermined for interments, rendered these works necessary, and, in accordance with the improved taste now prevalent in the public mind, the benchers were led to extend the mere repair into a restoration of the building as nearly as possible to its original state. The architect who commenced these works was Mr. Savage; but owing to some differences between that gentleman and the building committee of benchers, the charge was transferred to Mr. Sydney Smirke on the part of the Inner Temple, and Mr. S. Burton on that of the Middle Temple. It is, however, due to Mr. Savage to state that the plans prepared by him have been in a great measure carried out by his successors.

The Entrance Porch is for the most part new, the extensively ornamented old doorway having been partly renewed and the remainder reworked and restored.

The Circular Nave.—The six clusters of old Purbeck marble columns, which formerly supported the whole superstructure, have been removed, and new columns of the same material substituted. The ceiling of the centre part (a truncated dome, of comparatively modern erection), has been taken down, and a new oak vaulted and grained ceiling substituted, painted by Mr. Willement. The whole of the walls, arches, and aisle vaults have been reworked, and new polished marble shafts substituted for the old columns. The sepulchral effigies of the Knights Templars have been restored, and again occupy their former positions.

The Triforium of the Nave has been converted into a depository for nearly all the monuments which formerly disfigured the walls of the church. This gallery forms a handsome promenade of 12 feet wide and 15 high round the circle, the mural tablets of most of the eminent lawyers of the last two centuries being carefully arranged on either side. They are much better seen than formerly, and form an interesting collection of monumental sculpture.

The Choir.—This part of the church, hitherto filled with pews, which concealed the bases of the marble columns (themselves hidden by a thick coating of plaster and paint), and encumbered to the height of 8 feet from the ground with oak wainscoting, shutting out the view of the elegant marble piscina on the south side of the building, has been entirely cleared of these unsightly additions. The huge pulpit and organ-screen are also removed, and a new and elegant gallery for the reception of that instrument has been erected on the north side, occupying one bay, with a vestry beneath.

London—the Temple, *continued* :

The walls of the latter small apartment are studded with monuments, among which the most conspicuous are those of Lord Eldon, Lord Stowell, and Oliver Goldsmith. The north and south aisles are each divided into five compartments. The eastern division will be occupied by the benchers' ladies, and that adjoining by the benchers themselves, every seat having distinct and elaborately carved elbows. The two next are occupied by the barristers, and the remaining division by the barristers' ladies. The members of the Inner Temple will occupy the south and those of the Middle Temple the northern side of the church. The whole of the centre is fitted up with sittings for students, etc. The most prominent object on entering the chancel from the western porch is the triple-lancet window over the altar. This beautiful specimen of stained glass, executed by Mr. Willement, F.S.A., represents the principal events in the life of our Saviour.

In the clerestory of the round part there is at present only one window of stained glass, representing our Saviour enthroned between the Evangelists.

The prevailing colours used for the decoration of the walls and the roof of the chancel are blue and red. The ceiling is divided into compartments, alternately ornamented with the armorial bearings of the two inns; the lamb and staff for the Middle Temple and the flying horse for Inner Temple. Figures of several of the early kings of England are emblazoned on the western wall, and the shield of the holy cross worn by the Knights Templars is frequently introduced. The altar is entirely new, from the design of Mr. Smirke. The creed and commandments are painted black, on a gold ground, with illuminated initials, producing a remarkable richness of effect. The whole of the designs for the stall-ends and elbows, consisting of grotesque heads and foliage of the most elaborate description, have been furnished by Mr. Cottingham, of the Waterloo Road.

The organ, one of the few superb instruments built by Schmidt more than a century since, has been entirely reconstructed by Bishop, who has greatly extended its power by the addition of fifteen large pedal pipes, and corrected a few defects in the original. The floor is paved with glazed encaustic tiles, copied exactly from ancient examples. The bell, which was formerly in the roof of the circular nave (although that was not its original place), has been removed, and hung in a new stone belfry turret erected over the newel staircase on the north side. The churchyard is paved and otherwise improved, and it has been determined by the benchers to allow no more interments therein.

	PAGE	
Temple Hall - - -	32	This is the Middle Temple Hall, which was built in 1572.
Tower - - -		There are two chapels in the Tower; viz., St. Peter's ad Vincula, at the north-west angle of the inner ward, which is of little interest from an architectural point of view; and St. John's, now admirably restored to its original beauty, but until 1857 used as a repository of records.
Water Gate - - -	47	This interesting relic is now sunk in a hollow, and occupies a poor position in the Embankment Gardens. It has been attributed to Inigo Jones and to Sir Balthasar Gerbier, but Nicholas Stone, 'master mason,' who built it, also claimed the design.
Westminster Abbey -	5, 12	See part i., pp. 25-58, 381.
Westminster Hall -	16, 17	Considerable alterations were made in Westminster Hall by Sir Charles Barry, to make it serve as a vestibule to the new Palace of Westminster. Barry pulled down the south

London, *continued* :

	PAGE	
Whitehall - -	144	wall of the hall, and formed the archway and steps into his St. Stephen's Chamber. The recent restoration by the removal of the Law Courts was the cause of the publication of a large quarto Blue-book in 1885, which contains some valuable notes on the history of the hall, the evidence given by the best authorities of the day—including Mr. Pearson, Mr. Micklethwaite, Mr. Somers Clarke, Mr. Waterhouse, Mr. Blomfield, Mr. Ewan Christian, and Mr. Charles Barry—plans showing the old walls and other architectural details, and illustrations of New Palace Yard in 1647 from Hollar, interior view, the great bay window of Queen Elizabeth's bedchamber, and a view in the Exchequer Court, 1822. During the excavations Dr. Freshfield discovered and described the masons' marks at the hall, and Mr. Somers Clarke examined the west side of the hall, papers upon both subjects being published in <i>Archæologia</i> , vol. 1.
Malmesbury Abbey Church	4	Vanbrugh's house at Whitehall was ridiculed by Swift.
Montacute House, Somersetshire	31, 32	See part i., pp. 164-167, 376.
Newark Castle - -	230	See 1817, part ii., pp. 577-578. This account will be printed in the topographical volume of the "Library."
Oxford, St. Mary's Church	44	See part i., pp. 282, 373.
Rochester Cathedral -	7	See part i., pp. 175, 377.
Romsey Nunnery Church	5	See part i., pp. 6, 7, 378.
		Mr. Littlehales has published a capital account of this church, telling us of its early history, and describing the church, the sepulchral memorials, the church furniture, stained glass, tiles, etc. In 1867, part ii., p. 650, is the following: The papers give accounts of discoveries recently made in the Abbey Church of Romsey during restorations. The ancient entrance known as the Nun's Doorway, but which has long served as a window, has been restored to its original purpose; and in opening the chancel arches some Norman paintings were found upon the column near the vestry door. In removing one of the screens of these arches, two stone lamps were discovered, which have given rise to much speculation as to their origin and use. The Vicar of Romsey, in writing to the local papers, says that it is certain these lamps are of very ancient date, inasmuch as the rubble-work in which they were embedded was built against some of the very earliest paintings upon the stonework of the piers; and from this he presumes they were made and last used in the twelfth century. One of the lamps resembles rather a

Romsey Nunnery
Church, *continued*:

PAGE

St. Alban's Abbey
Church
Salisbury Cathedral -
Southampton, Canute's
Palace

4
10, 95
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large brick, 10 inches long, 5 inches wide, and $4\frac{1}{2}$ inches deep, with a thick handle, like half a ring, on one edge. In the upper side are two round cavities, $3\frac{1}{2}$ inches wide and 2 inches in depth. The other lamp consists of four cylindrical cavities, in a lozenge form, and the exterior so cut as to conform to the outline of the sockets. In all these indentations are fragments of charred wicks and a carbonised substance, evidently tallow, that burns with a brilliant flame. Mr. C. Spence, in his "Essay, Descriptive of the Abbey Church of Romsey," speaks of a square recess near the sculptured figure of the Saviour, with holes in the upper part to carry off the smoke from the lamps or tapers which were kept burning night and day before the images of saints. The lamps lately discovered were, however, most probably merely the receptacles for lights for the masons and other workmen.

See part i., pp. 358, 379.

See part i., pp. 206-218, 379.

Before 1833 about 30 feet of the front of this house had been destroyed, to make way for a mean house, and since then further dilapidations have occurred, and its gradual destruction is, it is to be feared, only too certain to follow the craze for modern improvements. It is accurately described by Sir H. Englefield in his *Walk*, and he first suggested the designation of Canute's Palace; but it is late twelfth-century work. Davies in his *History of Southampton*, pp. 94, 95, describes it as it stood in 1883.

See part i., pp. 314-316, 380.

This house is now the seat of the Earl of Pembroke and Montgomery, and it contains a magnificent collection of paintings specially rich in Vandykes, ancient marble sculpture, and suits of armour, trophies of the battle of St. Quintin in 1557. Jewitt, in his *Stately Homes of England*, vol. ii., pp. 224-241, gives views of the principal front, the hall, and the drawing-room.

Wells Cathedral

11, 12

The Lady Chapel and the west front were restored by Mr. B. Ferrey, F.S.A., in 1842, the latter at a cost of about £12,000. The choir contains forty-one stalls, erected by Salvin in 1848-54, but retaining the ancient misereres of 1335, which are carved chiefly with illustrations of popular romance. Carter's drawings of this cathedral have not been published by the Society of Antiquaries, and Mr. Reynolds obtained permission to use two of them for his *Ordinal and Statutes of Wells*

	PAGE	
Winchester Cathedral -	5, 15	<i>Cathedral</i> , to illustrate the ground-plan of the cathedral and chapter-house.
Windsor, St. George's Chapel	20-22	See part i., pp. 12, 13, 382.
York : Bishop's Palace	186-188	See part i., pp. 254-269, 382
Cathedral - -	14, 188-203	See part i., pp. 293-297, 382. Archbishop Zouche's chapel was restored in 1882. The

screen was removed in 1831, and the acrimonious discussion which this caused is fully detailed in the *GENTLEMAN'S MAGAZINE* of the day. On this and other topics of restoration the following notes have been selected, as being a useful addendum to the text :

In 1830, part i., pp. 631-633, appears the report of the progress of the repairs of York Minster, in a letter from the architect, Robert Smirke, Esq., to the Dean of York, from which the following is extracted :

"The walls above the arches of the choir have been rebuilt, in many parts, where they also had been injured by the fire and by the destruction of the roof ; and the cornice and battlements upon the walls have been restored. . . .

"The moulded stonework round the upper windows of the choir was found to be in a very injured state, and has been wholly renewed. In some parts the mouldings round these windows had been repaired at a former period, apparently in consequence of some partial failure in the walls ; but they had been repaired only by the insertion of pieces of wood, plastered over. All these defective parts have now been restored with stone, worked in a solid manner.

"Masons have been employed also, during the winter, in preparing the enriched capitals of the clustered pillars and other ornamental parts of the stonework, which were destroyed. . . .

"The stone of the altar-screen is found to have been injured in so great a degree by the fire that no part of it can be preserved ; and some masons are employed in preparing the new screen, moulded and enriched in the same manner as the old one, very carefully adopting the same style of execution in every part of it.

"I have not yet begun the repair of the organ-screen, the interior walls of which were wholly destroyed ; but the masons will proceed with this work as soon as they have completed the more important parts adjoining it. In alluding to this screen, I cannot refrain from expressing my regret at the remarkable degree of misconception that has prevailed in regard to the question of its removal. There can be few persons who do not respect the feeling so generally entertained against the alteration of any part of these ancient structures when it is made only to gratify some capricious views of taste ; but the suggestions in respect to this screen arose out of the discovery that it was advanced considerably in front of the position occupied by the screen which originally separated the choir from the nave ; and to consider whether it were practicable or expedient to restore the minster in this part, according to its original design, certainly was not inconsistent with a scrupulous regard for the preservation of the fabric. The most ardent admirer of the very beautiful specimen of Gothic architecture in this screen cannot, I think, refuse to admit that the architect, in designing it, indulged his taste at the expense of the more dignified features of this part of the minster ; for I do not believe that any building could have presented a more sublime effect than was produced in this, by the four great and noble pillars of the tower, when they stood unencumbered with the work that has been since built around part of them."

In 1830 (part ii., pp. 26, 27) Mr. Britton entered a spirited protest against removing the screen in the cathedral, and he says :

York Cathedral, *continued* :

"If this was a commonplace piece of masonry or carpentry—if it was even a handsome piece of workmanship of Grecian or Roman architecture, as formerly at Winchester—if there were palpable defects, either in its construction or application, we could easily part with it, in the hopes of having a new and more appropriate design ; but in the present instance we have an architectural façade of unrivalled beauty, rich to excess, replete with interest, charged with historical sculpture of the highest class, as relates to the annals of the arts and the monarchy of England. Surely, therefore, the prudent, the good, the wise, will pause ere they commence such a work of useless, wanton sacrilege. I would further entreat them not only to pause, but inquire what end, what good will be effected by the removal ? If the advantage be not great and palpable, why run the risk of injuring or of destroying this splendid screen ? Why incur a great expense—speculate where the dangers are imminent, where no public or private advantage is likely to ensue, but where injury and consequent disgrace are likely to arise ? It seems the insatiation of wantonness.

"The late Mr. Archdeacon Eyre, who not only admired the cathedral, but was well qualified to appreciate all its merits and manifold beauties, addressed a letter to me a short time before his decease, stating that he had earnestly advocated the preservation of the screen in its present and rational state ; that he believed and hoped his brethren of the Chapter would agree with him, and preserve its inviolability. The opinion and wishes of such a man deserve the most respectful attention ; for he was not only well informed on most subjects of art and antiquity, but possessed a genuine, unaffected love for all that was good and excellent. He justly and properly reprobated all innovation and affected improvements in the ancient part of the fabric. He also, in unison with the late dean, Dr. Markham, strenuously urged the necessity of timely and substantial repair and renovation. These advisers—the true advocates and friends of antiquity—would never have given a vote in the Chapter for the taking down this screen. In expressing myself thus strongly on the subject, I am influenced by a sincere wish to preserve this interesting piece of architecture, not only from destruction, but from every injury. I would appeal to the good sense and integrity of the architect, Mr. Smirke, to forego all consideration of commission on such 'a job,' advocate its protection, and even refuse to lend his aid, or give his advice, if it be resolved to remove it.

"I think it wholly unnecessary to enter into anything like argument, or refer to the many examples of organ and other screens, in aid of my remonstrance and appeal. The mere frivolousness and inutility of removal, and the many risks attending it, are quite sufficient with every admirer of this exquisite *morceau*. In my *History of York Cathedral*, published in 1819, I was precluded from giving a view, with full illustrations, from the difficulty of obtaining accurate drawings, and also from the expense attending the engraving of the whole. A plate of the central doorway, engraved by H. le Keux from an elaborate drawing by Mr. Blore, cost above fifty guineas, and to this I would direct the eye and fancy of him who, without full deliberation, is silly enough to advise the removal. In conclusion (for the present), I will appeal to every gentleman who has advanced money towards the rebuilding and correct restoration of York Cathedral, not only to refuse his sanction, but to raise his voice against the work now projected, to enter his protest against it, and to demand a faithful and full statement of the works that have been done at his and the public expense.

Yours, etc. J. BRITTON.

"P.S.—Since writing the above I have seen a pamphlet entitled *A Letter addressed to the Subscribers to the Restoration of the Choir of York Minster, on the Subject of the Removal of the Organ-Screen*, by a subscriber. This very well written pamphlet is a temperate, but zealous, appeal to the subscribers

York Cathedral, *continued*:

to resist the threatened work of destruction or removal. It also contains a full review of all the proceedings that have been adopted since the lamentable fire, and is calculated to produce a powerful and proper effect on every impartial reader.

A stormy meeting of subscribers was held on the 28th of December, 1829, and the GENTLEMAN'S MAGAZINE reports it in 1830, part i., pp. 36-40, adding as a summary the following:

The chairman entered on the subject with the strictest impartiality, but at the conclusion, when it was ascertained that the majority were opposed to the scheme of innovation, he determined to do that which ought not in fairness to have been done; namely, to receive the proxies for the purpose of throwing the preponderance on the other side of the question. But it is useless to particularise; the removalists have gone all lengths to carry their point; they are bent on deforming and defacing the minster, which was spared by the barbarians of the sixteenth and seventeenth centuries. They despise the cathedral as it was before the fire, and wish to make it something new. This is their notion of "perfect restoration"—a term which certainly did not include a nondescript pulpit and throne, seats or rails, or the chequered floor, but a perfect restoration of its ancient features, for none but the ancient forms and ornaments were ever admired or alluded to in the first report, or otherwise. But restitution is not the question on which so much difference exists; it is alteration and mutilation; it is the taking down of an ancient and perfect part of the building from its original and proper situation, and removing it to a place where no screen ever stood in an ancient church—for obvious reasons: 1st, because it would not have stood at the boundary of the choir; 2nd, because it would have destroyed the unity of the design across the transepts; 3rd, because there would have been a striking incongruity in the effect when viewed from the choir, owing to the screen standing twenty or more feet before the great arch of the lantern, the intended western limit of the choir.

"I consider (says Mr. Etty) that the mutilation of the choir-screen, which from its most intricate and elaborate ornament must necessarily attend its removal (notwithstanding what may be said to the contrary), to be the least part of the injury our cathedral would receive. It would, in its new situation, be mostly in shadow, and some of it lost altogether; but the vital blow, by these alterations, given to its grandeur, would be in the choir—that 'mighty heart' of our temple. Imagine 20 or 30 feet cut off its majestic length, and will anyone tell me that will not diminish its grandeur? It carries its own condemnation along with it. Grandeur and magnificence arise not only from a just proportion of parts in relation to each other, but also not a little belong to length and magnitude. 'The long drawn aisle' is spoken of with delight by Milton, that model of all that is grand and elevated. The advocates of the measure tell you the choir will not be shortened, because what is lost at one end is to be taken off 'oure Ladye's Chapelle,' where the tombs are. Believe them not; the length of the choir is from the present situation of the organ screen to the grand east window, and any diminution of that great and lengthened space would, I maintain, be a diminution of the choir to the eye, and consequently fail to fill the mind with those mixed sensations of vastness, awe, and delight which all of any feeling must have experienced on entering that divine place. All who recollect it before the fatal blow struck at it by the cunning and cowardly incendiary who set it on fire, and stabbed the peace of millions at a stroke, must have been forcibly struck with these things—with the grand and noble proportions of its parts, the effect these arrangements of distance had on the mind, and consequently the heart, lifting up the imagination, and by that the soul, to Him who made and sustains us. First, on the entrance through this beautiful screen, which, like the gate which was called 'Beautiful' of the Temple of Jerusalem, was but the threshold of greater, more 'sacred and home-felt delights' and glories

York Cathedral, *continued*:

Then its receding length to the foot of the first flight of steps; then a platform; and then another flight of steps to another broad platform. The gradual approach to the altar in its beautiful simplicity behind it; the elegant altar-screen (when I think of all this lost, my wounds bleed afresh, my heart and my eyes are full); and then an ample space beyond, till the eye in the distance is filled with the magnificence of the great east window, forming altogether a *coup d'œil* unequalled in the world—a space, a combination in which the eye and the mind are filled with images of majesty, splendour, beauty, and extent beyond anything I ever witnessed, and I have seen many of the most celebrated cathedrals in Europe.

“Cut off the space proposed, you throw back the steps, the platforms, the altar under the east window, at least 20 feet. The altar now forms, as it should, a prominent, elegant, and delightful medium between the choir and that splendid mass of light; put it under the east window, and the matchless beauty and harmony of these parts are destroyed and unilluminated. The Arab proverb says, ‘Under the lamp it is dark;’ under that splendid window its beauties must be eclipsed, and the whole balance of the choir overthrown.

“The alteration of an ancient cathedral is justifiable only on one ground, viz., the improvement of the choir for the purposes of religion. This was not the reason for the alterations at Salisbury and Lichfield, or the dilapidations of Durham; nor can it be alleged by Mr. Vernon in support of his proposed innovations at York. Thirty-five years have made considerable changes in taste as to architecture; and the capricious fancy of an individual is not sufficient now, as it was formerly, to command the disarrangement of the interior of a cathedral, to demolish or dilapidate whatever his whim disapproves, or to lengthen views and vistas in a church as he would cut down hedges in a landscape. One would have thought that the innovators would have made good use of their time since July in collecting accurate and useful information from other cathedrals and ancient churches in support of their measure, but they gave no proofs of their researches in this way. They did not, of course, ascertain that the screens of our Norman churches were commonly placed across the second or third division of the nave, owing to the plan or proportions of the constituent members of the building, resembling in shape the Christian cross. But when the change of taste in architecture took place the plan also was altered; the choir, as at York, being elongated, and the nave shortened: and by these alterations a sufficient space for the purpose was obtained, and the choir became a distinct portion of the building. The screen was removed from the nave to the eastern pillars of the lantern, or central tower, the natural boundary of the choir in churches built after the change of taste of which I have spoken. But there is no example of a screen being situated further east than the line I have mentioned. Bristol is quite out of the question, the nave of that church having been destroyed, and the screen removed to its present position within the ancient choir, subsequently to the Reformation.”*

He is a bold innovator who would first lay his hand on York Minster to disorder the harmony of its arrangement and destroy its principal screen. Mr. Vernon is labouring to distinguish himself in this way; but he has encountered difficulties which he did not foresee. He undervalued the veneration which the inhabitants of the county, and those of the “good city” especially, feel for their glorious minster; and it is to be hoped that no lawful means to defeat this daring scheme of sacrilege will be left untried. Opposed to it is a constellation of names which will for ever be associated with correct taste, and with those of the preservers of our ancient architecture; of Morritt, of Markham, Wellbeloved, Strickland, Currer, Ety, and Scott, whose observations on the distinctive characteristics of the style of the choir; on the propriety and beauty of the position of the screen; on the sublimity of the effect pro-

* Private letter.

York Cathedral, *continued* :

duced by the combination of just and elegant proportion and occasional enrichment ; on the utter disregard of ancient authority evinced by the removalists ; and on the use of an inferior material in the ornamental work of the roof,* should be read and treasured by all who wish to form a correct taste on the subject of our ancient architecture. It is certain that the pamphlets and speeches of these gentlemen are among the most valuable essays on architectural innovation.

"Were I to offer (writes the highly gifted artist, Mr. Etty) to repaint and *improve* the cartoons of Raffaele or the Last Judgment of Michael Angelo, would it not be regarded as a piece of madness, folly, or presumption ; and most justly so ? Now, I say the case is a parallel one ; York Minster is as perfect in its kind, or more, than the great works in question ; is of the same epoch, the fifteenth century ; has the same hallowed feeling of antiquity to make all but vandals respect, venerate, and hallow it."

In 1831, part i., pp. 126-132, appeared the following :

I have watched with intense anxiety the proceedings relative to the removal, or rather the destruction, of the magnificent and unrivalled choir-screen of York Minster, and that I have not earlier added my feeble exertions to avert the threatened calamity was not the effect of lukewarmness or a want of feeling on the subject. The delay arose from the hope that the good sense of the advocates of the measure would have prevailed over the false ideas of taste which have been instilled into them, to the prejudice of their sound judgment.

At present, then, the screen has not been touched ; the united voices of antiquaries, artists, and men of taste are exerted for its preservation. The names of Britton and Welbeloved, of Etty, Stothard and Savage—all men eminent for their writings and in their professions—added to a host of others less conspicuous, but equally valuable as individuals whose views on a question of taste deserve the utmost regard and respect, with the assistance of the most strenuous exertions of the *Morning Herald*, appear as the opposers of the scheme. What, then, is arrayed against this phalanx of talent ? The fiat of arbitrary power and the caprice of affected improvement. Shall argument, then, sink before force, or truth be driven from the field by numerical strength ? I should blush for the enlightened state of the age if such was the result of this controversy. I would that a Gough, a Milner, and a Carter were living to confound with nervous argument the advocates of a measure so derogatory to antiquarian taste, and so fraught with mischief to every valuable relic of former times.

There are four pamphlets on the question which are worthy of great attention, and which are doubtless well known to such of your readers as have interested themselves in the question. The first, *A Letter addressed to the Subscribers on the Removal of the Altar-Screen*, by a subscriber, displays the accurate knowledge and deep investigation, joined with the acute reasoning, which marked the writings of Dr. Milner. It is, I believe, the work of one of the soundest antiquaries of the day, resident at York. Another by the Rev. W. V. Vernon, Canon Residentiary of the Cathedral, is written in defence of the alteration. The third is a replication by the "Subscriber ;" and the last a rejoinder by Mr. Vernon. The pamphlets all display a considerable degree of research, and contain many valuable and interesting particulars relative to the history of the cathedral.

The arguments of the "Subscriber" are first directed to show that the screen occupies its original and appropriate situation, and secondly that it is not an excrescence of a period subsequent to the choir, but was finished when

* Mr. Smirke stated that he had *heard* of a building partly composed of American pine remaining solid and perfect after the assaults of forty seasons ; but to convince the meeting of the indestructible property of the said material, he stated that he had seen a building composed of it quite perfect after sixty years' standing ! This is indeed a date worthy of being compared with the antiquity of York Minster !

York Cathedral, continued:

that part of the church was completed. To avoid the errors which a reliance on ancient documents, without the assistance of other evidence, often produces, it is necessary that the historian should be assisted by the antiquary; and how often are erroneous conclusions arrived at, if the historian proceeds without this co-operation! How frequently are difficulties removed and contrarieties reconciled by taking such assistance! If Mr. Vernon had followed this train of research he would not, I think, have come so confidently to the conclusion as to the age of the choir and the screen as he has done.

The most sure method of arriving at the age of any building is to take its architecture as a guide. By this means anyone well acquainted with the peculiarities of the ancient styles will, without any further assistance, be able to point out with certainty the dates of the different parts of a building. He may, and will, meet considerable difficulty in reconciling the actual appearance of the structure with its history, but in the end this mode of research will prove the surest road to truth.

Among the opposers of the change, Mr. Savage, best known as the architect of Chelsea Church, has pursued this course. He considers that the doorway of the screen and the lateral niches are not coeval—that the former is earlier than other ornamental portions. Presuming Mr. Savage to be correct (and I must say he adduces good argument for the idea), he completely answers Mr. Vernon's supposition of the screen being an excrescence. This latter gentleman advocates the removal on the ground that it is not coeval with the choir; Mr. Savage shows that it is. Both Mr. Savage and the "Subscriber" advocate the preservation of the site of the screen, on the idea that it is original. Now whether, in point of date, either is right or wrong, matters but little; they both proceed on the supposition that the choir screen is coeval with the first opening of the choir, and whether that dedication took place in Thoresby's time or a century later, it helps Mr. Vernon but little; as he must now convince his new opponent that the screen is not of the age to which Mr. Savage has assigned it, and which he can only do by an examination of its architecture, for by internal evidence alone, and not by the quotation of written documents, can the point be settled.

Mr. Savage has, moreover, called in the assistance of Mr. Cottingham, a gentleman who has had great facilities in the inspection of Rochester Cathedral, and from this additional evidence we find that a screen, certainly not coeval in all its ornaments with the choir, bears internal evidence of its occupying the original and appropriate site.

Need I repeat what has been so often said, that in a perfect cathedral the screen is always in the situation which that at York occupies? The advocates for the alteration know this, but they answer there are exceptions to every general rule. York is one and Ely is another; and the only support this hypothesis receives is derived from the fact that at York the columns of the piers, against which the screen abuts, are finished to the ground. Mr. Smirke says that "those who built such magnificent objects as the great pillars, and moulded them to their bases with so much care, intended that they should be seen, and never contemplated their interment in a stone wall." How is this position of Mr. Smirke's tenable? The architect finishes his building, and of course completes all the mouldings; but he knows that after him another artist is to be called in, to render the building appropriate for the service for which it is designed; he knows that a screen will be built from column to column; that the sculptor will be employed to raise what Mr. Smirke somewhat contemptuously designates a stone wall; but he will not have to build a mere dead wall—not a mass of plain ashlar with naked mouldings, like some buildings I could name—but a rich piece of sculpture, in which the utmost skill of his hand would be displayed. The architect, I say, knows this; he also knows that it must cover some portion of his columns, but how much of the columns will be actually concealed he is not aware; perhaps all the bases may be seen, or at least a part of some of them. How, then, can

York Cathedral, *continued* :

he say what part is to be finished and what left plain? And, at a period when the labour of the mason was cheap, would he trouble himself to consider whether a few inches of moulding might be dispensed with? No; he saw his own work finished, and he left the sculptor to perform his. The entire design was under the eye of a master, who viewed it rather with the exalted vision of a poet than the eye of a mere architect; he sought to make a grand and surprising structure. Inviting, by the magnificence of the whole, an inspection of the parts, he determined that the detail should not disappoint the idea which resulted from the entire composition; and he did not stop to consider whether half a dozen bases out of some hundreds might be concealed. But, granting the correctness of Mr. Smirke's position, that the bases ought to be exposed, it follows the screen must be totally or partially destroyed; for, if removed to another pillar, the same objection will equally apply, and another lamentation will be made over other buried bases, and so the screen will be sent from post to pillar, until at last it may only be thought worthy to macadamize some of the streets in York. But from Mr. Savage I derive a direct confutation of Mr. Smirke's argument drawn from the bases. He says the screen is coeval with the choir (and the observations of an architect so eminent as Mr. Savage are not to be slighted); it follows, then, that the original architect did entomb these bases; and even if he did at first intend them to be wholly or partially seen, he afterwards considered them of so little value that, if he was himself the designer of the screen, he hid them with something far surpassing them in beauty. Here, then, the question is narrowed to a simple issue. It is bases against screen, a few formal mouldings opposed to a splendid piece of sculpture, which has never been rivalled, and never will, and which, if destroyed (as it is very likely to be if its removal is attempted), a matchless piece of workmanship will be lost, and a few bases, which any stone-cutter can equal, will be obtained in lieu of it. Let us hope, then, that this useless act of innovation will not be carried into effect. If it is, and the screen is mutilated, who will prove the greatest enemy to the cathedral—the miserable fanatic who endeavoured to destroy it, or the Dean and chapter, which completed the work that the incendiary had left unfinished?

E. I. C.

In our former remarks on this interesting subject, which still engrosses a very considerable portion of attention, not merely in the county and city of York, but in almost every quarter of the kingdom, we expressed an opinion that the promoters of the innovation in the minster had undervalued the veneration which that noble building universally inspires, and which is felt in the very highest degree in the city which possesses that estimable and perfect specimen of our ecclesiastical architecture. We continue in this opinion; because otherwise we do not believe that the agitators, bold as they are, would have proposed or defended a scheme so injurious to the grandest cathedral in the kingdom, to their own fame as lovers of the Church (church walls as well as Churchmen), as persons setting a just value on the works of their forefathers, and as the authors of reports and pledges diametrically opposed to all that they have lately said or done, or persist in trying to do. These attempts, we venture to affirm, would not have been made if an almost universal opposition to the scheme had been anticipated by its abettors. It should be remembered that when the despoiler, for such he was, entered Ely Minster—notwithstanding the commendations he has received from the unthinking or uninformed—there was not a Morritt or a Markham, a Wellbeloved or a Strickland, to avert his purpose; and when, still later, the sacrilegious hand of Wyatt was laid upon Salisbury, Lichfield, and Durham Cathedrals, the public took very little or no interest in the preservation of those buildings from spoliation; and Englefield and Milner, Gough and Carter, wrote in vain—at least it was not till two of the three cathedrals just named were irretrievably mutilated and that of the third was commenced that the warning

York Cathedral—continued :

voice of Carter, conveyed to the public through the pages of our magazine, was listened to, and the work of destruction was at length terminated before the destructive plans of the architect were more than half accomplished. It is our wish to prevent the commencement of barbarities of equal magnitude in York Minster. If it be an argument against the screen that it is less ancient than the walls of the choir—what, we ask, is to become of the lantern tower, which is of subsequent date to the arches it stands upon ; of the tops of the western towers, which also are less ancient than the gorgeous façade to whose beauty they contribute ? The style of the nave differs from that of the transepts, and the choir from both. The chapter-house is less ancient than the north transept, and more ancient than the choir. All these, and many more minute varieties, embellish the architecture which constitutes the design of York Minster. In these compounded styles we observe the consequence of the progressive advancement of a great church from its Norman original, through several ages, in a system of architecture which admitted of many varieties—varieties not produced at stated intervals or uniformly in particular features ; and these circumstances have generally been considered as augmenting the interest of the building in which the diversity appears. But even the beauty and splendour of the screen at York has been assailed [Smirke, Report i., p. 7]—a hint, doubtless, that we shall not only see it removed, but brought to the perfection which the original architect intended.

It is worth while to offer a few more remarks on the internal arrangement of our great churches, for on this depended the situation of the choir, and consequently the position of its entrance screen. Mr. Wilkins says : “ These varieties are fatal to any hypothesis which seeks to establish a principle of construction with regard to the position of the choir screen, and furnish examples of departure from constant rule or general practice. The charge of innovation, therefore, falls to the ground, and there can be no impropriety in choosing any situation for a choir screen, when we find it, in so many instances, determined by convenience or caprice, and not by principle.”* These remarks are fatal to Mr. Wilkins’s pretension to knowledge on the subject of our ancient architecture. There is, we assert, a principle of construction with regard to the position of the choir screen, and no examples of departure from it, except of modern date. These principles we have before explained. The charge of innovation, therefore, against the mnemonists of York is fully established, and there is a glaring impropriety in choosing any other situation for a choir screen than that in which we find the original. “ Caprice ” applies to meddling modern architects, “ principle ” to the architects of antiquity. Mr. Smirke, on the same subject, p. 5, says : “ The only conclusion which an examination of the plans of all the cathedrals can really suggest to an unbiassed mind seems to be that neither the position of the screen nor the limits of the choir are fixed by any general rule or custom whatever.” These remarks are fully as valuable and correct as the preceding. They, like those, are the result of observations on prints, and not on the buildings themselves (for what architect would tour a thousand miles to become acquainted with the merits of the architectural monuments of his own country ?), and it is easily discoverable that they are intended to justify the proposed innovation, since no true or candid argument can by any ingenuity be advanced to justify a position altogether new for the minster screen. But to correct all the mistakes and misstatements which have been made on this subject—and those in the pamphlet before us are many and great—would require more space than we can afford. We will now only correct the error respecting Ely, namely, that the alteration of the choir of that cathedral was an improvement. The manifest want of knowledge of the

* Report, p. 29.

York Cathedral—*continued* :

history of our ancient architecture, betrayed by the innovators—for who that possessed any correct knowledge of the subject would become an innovator or his advocate?—would have secured them from our censure on that account, had not a powerful writer—one of the ablest defenders of antiquity, evidently unacquainted with the modern part of the history of Ely Cathedral—granted to Mr. Vernon almost all he had said respecting Ely.* It, therefore, becomes worth while to point out the innovation which has been unwarily praised by Mr. Gough. Ely, as a Norman cathedral, had its choir under the lantern tower, and its screen in the nave—an arrangement which, so far from being disturbed on the rebuilding and enlargement of the eastern member of the cross, was retained, and the splendour of the choir increased beyond that of any other in the kingdom, by the magnificent octagonal lantern, which shed a refulgence of light on the high altar placed towards the east of it. Beyond the altar-screen was the feretory, and from thence the space to the east end constituted the Lady Chapel. The subdivisions here named were by low screens, and often by a distinction in the side-pillars, which the commonest observer would not overlook, so as to let into the view of the choir the whole height, breadth, and beauty of the entire space between the lantern and the east end, exactly similar to York, whose extent and grandeur Mr. Vernon is so desirous to curtail.

These ancient boundaries, so interesting in the history of Ely Minster, and so essential to its beauty, were demolished by Mr. Essex about sixty years ago, and the blaze of light which had been prepared for the altar has been made to shed its brightness on a vacant space. The present altar lacks lustre and distinction under the eastern wall, which is rich in elegant architecture; and the side monuments and chapels have lost their propriety of situation. The modern improver of the ancient cathedral found the space too long for the new choir, and he did what the innovators at York wish to do—he left in the space between the lantern and the porch of the choir the “folly,” which has been commended and set up as an example for imitation.

Wyatt displayed equal folly at Salisbury, but it was of a different kind. He kept the position of the screen under the eastern arch of the tower, but removed the screen itself, which was coeval with the church—namely, the thirteenth century—and built up one composed of ornaments of the fifteenth century! He threw down all the monuments which surrounded and dignified the altar, removed its screen, and by numberless other acts of sacrilege and impiety cleared the way to the utmost eastern limit of the cathedral; so that the choir of Salisbury Cathedral now consists of two buildings; namely, the ancient choir, a broad and lofty space, and the Lady Chapel, scarcely half its height or half its length, and of a totally different character; thus forming so great an extent of room that the strongest voice is scarcely audible from one extremity to the other. These are the boasted improvements of modern architects! these the models for York—for the removal, the dilapidation, the destruction of the choir screen!

Mr. Canon Vernon still flounders in the difficulties he has brought upon himself; every effort he makes to get clear of his toil sinks him deeper into the vortex. He attempts to combat Mr. Morrill, and what he uses for argument is quite worthy of the sacrilege he advocates in York Minster.

Mr. Morrill observes:

“The date and construction of the present screen is not the only question; but the plan of Mr. Smirke is to remove it into a situation where no screen has ever yet been placed in any similar building. His only reason yet assigned is that in his opinion and yours, and in that of many professional and influential persons, it will look better.

* A Subscriber's Letter to Mr. Vernon, p. 17.

York Cathedral—*continued*:

"Mr. Smirke's choir will be behind a nameless and irregular recess, divided by a partition not corresponding with the roof, from that recess; and secluded behind pillars from the building in which the nave and transepts will form the principal objects, and a public architectural promenade will seem the chief design of a cathedral.

"I wish, dear sir, to call your attention to these conclusive and inherent objections to your plan, and to solicit from your architectural advisers some instances of a choir superior to that of Archbishop Thoresby's, or some reason for the alteration of its original and architectural proportions beyond what they or you have been pleased to assign; which is as yet reducible to the single allegation that in your opinion and theirs the two great pillars and the church will look better.

"You have, however, again recourse to the argument *ad verecundiam*, and assail our modesty when you fail to convince our reason. In common with the eminent architect from whose decision we appeal, you produce Sir Jeff. Wyattville, my friend Mr. Wilkins, and Mr. Chantrey! as advocates for your plan, in addition, I suppose, to the dignified and influential approvers of whom we have heard so much. To all these gentlemen I oppose the single authority of Archbishop Thoresby, and the architects who, under his direction, designed and divided the choir of York Minster from the body of the church.

"The whole truth connected with the concoction and prosecution of this plan has never yet been told.

"It was assigned, as Lord Harewood told us, to Mr. Smirke's report, which my own conversation with the late Archdeacon Eyre proved to be impossible. With whom, then, did it originate?

"Was that 'eminent architect's' plan suggested to the guardians of the minster by him, or did one of the chapter, or more, suggest its execution to the architect?

"Was the discovery of an old cross wall, which was, I believe, alleged to Lord Harewood as the ground of alteration, prior to the determination of proposing such an alteration?

"While doubts rest on these points, material to those who argue as you do on the deference due to an 'eminent architect's' judgment, it was still more unfortunate for the peace and good-humour of the subscribers that you and my friend the Dean understood and explained the pledge given to the subscribers in a sense very different from theirs, and in one which has been disavowed by Lord Harewood and other influential supporters of your plan, as distinctly as by all those who oppose it. It was unfortunate that the objections to the decision in July did not occur till after its decision was apparent. It was unfortunate that after repeated professions of a desire to ascertain the opinion and be guided by the direction of the subscribers, an active canvass should take place, not to ascertain their opinion, but to solicit their votes on the ground of personal favour, and that clergymen, personally obliged to the promoters of the scheme, should, perhaps without your authority, have scoured the country to procure them. Such, however, are the facts, and surely those who adopt the principle of electioneering cannot wonder, or even justly complain, of the irritation which it most naturally excites. As I have never admired that principle when thus applied, I certainly took the liberty to laugh, both at the zeal which adopted such a test of good taste, and at the violence with which it was repelled. It proved to me, however, that in your eagerness for conversion you were impenetrable to conviction, and I grieved for the probable fate of the minster."

Mr. Browne has published a very interesting "Letter," with two engravings, to prove, which he does most satisfactorily against the opinions of Mr. Vernon and Mr. Savage, that the whole screen and its enrichments are of

York Cathedral—*continued* :

coeval date, and has not, as the former wishes us to believe, been wrought up to its present bulk at different periods ; or as the latter imagines, for want of personal inspection, that the niches and canopies in the front were subsequently added to the originally plain wall.

We will now direct our readers' attention to the "Second Letter of a Subscriber," a masterly production, written with gentlemanly feeling, and polished with the finest taste. The inaccuracies, the contradictions, the omissions, and all the various blunderings of the ardent innovator are enforced with peculiar felicity. We give the following specimens. We are told that "the pillars of the tower were immured about one hundred years after they were built in a cross wall 15 feet in thickness" (including, therefore, the porch), "which forms the western screen of the choir;" and next, "that the porch and staircases were of later erection than the western wall" (the part now remaining), "which is only about 3 feet thick." Again (pp. 9 and 49), it is said, by way of apology for the artist who erected the screen, that he placed it where he did to enlarge the capacity of the organ-loft ; which clearly implies that the western wall, the staircases, and the internal masonry are coeval. But in p. 13 we are told that "one hundred years after the choir was built a new screen is put up on the west, and some time afterwards swells to a thickness of 15 feet"! 'Davus sum, non Œdipus.' I believe no workman who examines the screen will find any difficulty in accounting for the ashlar tooling or the square holes, or hesitate to pronounce the porch, which is bonded into the front wall, and all the internal masonry, to have been built at the same time with the ornamental façade.

"That the consent of the subscribers to the proposed removal of the organ-screen may be the more readily obtained, they are told that the original screen belonging to the choir, said to have been built by Archbishop Thoresby, did not stand where the present screen is placed ; that the present screen, the work of 'no other artist than a statuary and a mason,' was set up a hundred years after the choir was finished, 'to enlarge the capacity of the organ-loft, by some dean and chapter more solicitous for the accommodation of the choir than the architectural appearance of the church ;' that it was thus 'foisted in between two of the finest pillars in the world, burying their bases and one-third of their height,' and covering what was 'originally designed to remain clear.'* The original screen is said to have been a wall, somewhat more than 2 feet in thickness, supporting a wooden screen ; or a frame of enriched wood-work, covering the back of the western line of stalls, and about 15 feet eastward of the front of the screen now standing.† You will naturally ask what evidence there is of all this ; and you may be surprised to learn that none has been produced. There is, indeed, a part of a wall still remaining, 13 feet from the front of the present screen, originally covering the backs of the western line of the stalls, and which I have fully described in my former letter ;‡ but not a single moulding appears on its surface to indicate that it ever was an interior wall ; not a vestige of its having been intended to support any carved wood-work. That this may have been designed not only to support the stalls, but to serve as a temporary separation of the choir, I have already allowed ; but until documentary testimony be given, I cannot allow that this separation was meant to be permanent, or that any other line of separation than that formed by the present ill-treated screen was in the view of the original architects of the choir. And of this I can produce something like proof. Among the very interesting discoveries which have been made by the removal of the inner work of the screen, and by the excavations of the choir, a wall more than 5 feet wide has been brought to light, extending

* Letter to Lord Milton, p. 7 ; second Letter, pp. 8, 9, 59.

† *Ibid.*, p. 10.

‡ Letter to the Subscribers, p. 25.

York Cathedral—continued :

east and west within the pillars on each side of the choir, composed of grit-stone, and indicating a structure probably anterior to the Conquest. This wall reaches westward on each side of the porch to the back, at least, of that portion of the screen which is still remaining, and rises 7 inches above the level of the present floor of the nave, or 11 inches above the level of the old pavement of the church. To make room for the moulded bases of the interior shafts of the eastern pillars of the tower, above 8 inches of this ancient grit wall on both sides of the choir have been cut away, and the spaces left between the wall, and the bases of the shafts of both pillars as far as to the present screen, have been filled up, or, as the workmen term it, grouted; so that not only have the moulded bases of a large portion of the pillars been buried from the very period of their being erected to the depth of about 15 inches; but there never could have been a time when the space between the eastern pillars of the tower in front of the supposed original screen was on a level with the pavement of the tower. This space, therefore, must have been throughout elevated into steps, as within the present porch (of which, however, not the slightest traces appeared under 'the rubbish' that has been removed); or a temporary rood-loft was erected, occupying the whole area lately covered by the screen, so as to conceal the rude remains of this ancient wall.

"It requires only an inspection of the great pillars as they now stand, 'delivered from the rubbish in which they were buried,' in order to be fully satisfied that the burial of these fine bases was coeval with their formation; 'the barbarous act' of the original architect, and not of any tasteless dean and chapter, or any mere statuary or mason of a subsequent age; and they cannot be exhumed by modern innovators without destroying the uniform level of the floor of the church. We contemplate such bases with admiration and delight; but the choir of York Minster exhibits at this moment sufficient proof that the ancient architects did not scruple, when it served their purpose, to conceal those results of ingenuity and labour; since there is not a pillar, from the entrance to the choir to the eastern end of the crypt, the moulded bases of which have not been buried either by the walls of the prebendal stalls or in the work of the more ancient church, on the remains of which the present church has been erected.

"The advocates for the removal of the organ-screen appear to fix their attention, and to direct the attention of the subscribers, exclusively upon one point, the effect to be produced upon the noble pillars of the tower. The effect on the choir does not seem to be considered as worthy of notice or inquiry. I cannot but suspect that the advocates for the removal have not themselves yet ventured to look attentively beyond this first step; and if so, no wonder that they do not invite or encourage the subscribers to look further. The Innovator tells Lord Milton he does not know 'whether the whole of the screen can be retained, or whether it must be retrenched;' and that 'he believes he may safely assure him that the ancient crypt need not be disturbed.' In his second letter he barely promises the 'Subscriber' 'a still more admirable improvement' than the removal of the wooden altar by Kent. And Mr. Smirke, in his last report, declares 'he cannot, after the most attentive investigation, perceive what other changes in the fabric could be occasioned by such a removal to justify the strong objections made by those who are opposed to the proposition.' How much more satisfactory, how much more likely to disarm opposition, would it have been, if instead of such vague and unmeaning assertions or opinions, the future plan of operations respecting the disposition of the choir had been distinctly and plainly stated."

Our knowledge of ancient architecture would enable us to give some information on the subject of the original Lady Chapel, which is supposed to have stood at one period on the north side of the nave; but we shall not now enter

York Cathedral—*continued*:

with the "Subscriber" on this question. It is sufficient to know that the existing Lady Chapel was fixed by Thoresby in the eastern part of his building, and it is to preserve this arrangement entire and the position of the screen that we and all the advocates for antiquity have both written and spoken.

Could Thoresby behold the struggle now going forward for tearing away and destroying the veil of his sanctuary, would he not call it an innovation, a heresy in ecclesiastical architecture? Let the removers of the screen plead that it has been "foisted" in between the pillars of the lantern; that it formed no part of the archbishop's plan; let them say that it wants just proportion, that its beauties are too florid and gorgeous, and that it was produced by the skill of a mere mason; let them insinuate even more; the prelate would reply that he could pardon all this, but to remove the screen for the purpose of infringing upon the choir of his church—this indeed would be a violation of principle he never could forgive. We should be glad to see the altar in its original position, and who would not rejoice to view in the space behind it a noble cenotaph inscribed with the honoured names of MORRITT, MARKHAM, WELLBELOVED, STRICKLAND—and a still loftier cenotaph enriched with the names of those who, questioning their own judgment, nobly relinquished their object in deference to the general appeal to the integrity of antiquity?

We have heard that the zeal of the innovator for the accomplishment of his fell purpose, for which he has laboured with industry (which, in a worthy cause, would have secured him fame and admiration), at length begins to abate; or rather that it has been checked by those influential persons who have hitherto seconded his destructive plans, solely in deference to the formidable host which their own pernicious schemes for the improvement of perfection have raised against them. We hope for the truth of this report, as an earnest that the admirable screen will be suffered to remain where it is, and where it was posited by those who were far better judges than ourselves of the situation proper for it. We despise Mr. Rickman's half measure no less than Mr. Vernon's bold innovation: he is "willing to wound, but yet afraid to fight." Let Mr. Rickman do what he pleases in a church of his own creation, but he must learn to respect those great and grand works of antiquity of which York Minster is the chief, from which he has acquired all that he knows of what he deems "Gothic" architecture. If we may sometimes question (which we may not do with respect to the arrangement of the choir-screen at York) the taste of the ancient architects, we can claim no right to destroy any part of the plans of their churches, on the bare pretence of giving to the building the full effect, as it is modestly termed, which the original architect intended, but failed, to produce. Mr. Vernon will merit the thanks of the public if he henceforth directs his attention to the "perfect restoration of the choir," and be satisfied with the internal beauty of the minster, which he may injure, but which he cannot improve.



ADDENDUM.

ELTHAM PALACE. (P. 255.)

[1834, *Part II.*, p. 417.]

Some interesting discoveries have lately been made here by Mr. King and Mr. Clayton of Eltham. Under the ground-floor of some apartment of the palace a trap-door, where recently a new arch has been partly formed, opens into a room underground, 10 feet by 5 feet, and proceeding from it a narrow passage of about 10 feet in length conducts the passenger to the series of passages, with decoys, stairs, and shafts, some of which are vertical, and others on an inclined plane, which were once used for admitting air and for hurling down missiles, or pitch-balls upon enemies, according to the mode of defence in those ancient times; and it is worthy of notice that at points where weapons from above could assail the enemy with greatest effect, there these shafts verge and concentrate. About 500 feet of passage have been entered, and passed through, in a direction west, towards Middle Park, and under the moat for 200 feet. The arch is broken into in the field leading from Eltham to Mottingham, but still the brickwork of the arch can be traced further, proceeding in the same direction. The remains of two iron gates completely carbonized were found in that part of the passage under the moat; and large stalactites, formed of supercarbonate of lime, hung down from the roof of the arch, which sufficiently indicate the lapse of time since these passages were entered.

INNER TEMPLE HALL.

[1817, *Part II.*, p. 578.]

Under the direction of Mr. Smirke, the hall of the society of the Inner Temple has lately been redecorated.

The frieze of the oaken wainscoting round it is enriched by a double series of above 300 escutcheons, emblazoned with the coat armour of treasurers and readers from the reign of Henry VI.

The screen is of open tracery, surmounted by pinnacles, and moulded by Bernasconi. In the centre is inscribed, "A.D. 1810. Josepho Jekyll Thesaurario."

At the eastern end are full-length portraits of Queen Anne, King William III., Queen Mary, and the judges Littleton and Coke. Over these is a fresco painting by Sir J. Thornhill.

At the western end are three canopied niches, with the statues of the lawgivers Alfred, Edward I., and Edward III., executed by Rossi. The two last copied from their effigies in Westminster Abbey.

The hall is lighted by bronze lamps on the sides, and by two bronze chandeliers suspended from the oaken roof. The foliage of the chandeliers corresponds with that of the stone corbels from whence the arches spring.

The exterior entrance is by a Gothic arch, decorated with the arms of England at two former periods and the present. C. M.

YORK.

[1829, *Part I.*, p. 169.]

The interior of that stupendous monument of past ages, York Minster, was nearly destroyed by fire. It was discovered about seven o'clock in the morning; when nearly the whole of the wood-work of the choir was in flames, which were soon communicated to the organ, and in about an hour they reached to the roof,

which was soon in a blaze. The spectacle at nine o'clock was awful. The interior of the vast building was a mass of fire, glowing with the most intense heat, and reflected upon the beautiful stained glass. Great fears were entertained for the east window, but the approach of the fire was stopped by sawing asunder the beams of the roof, and pushing the rafters into the burning abyss. The flames raged furiously, until the roof had fallen in, and about twelve o'clock all fears of their extending themselves had vanished, but the engines continued to play throughout the day and the night following. They were unable to reach the roof, owing to its height, otherwise they might have been more serviceable. The damage may be summed up thus: The roof of the choir quite gone, the wood-work on each side consumed, the organ entirely destroyed, many monuments broken, and the communion plate melted. On the other hand, the east window is entire, the screen uninjured, although immediately below the organ, the records in the vestry, the horn of Ulphus, the coronation chair, and the brass eagle, are saved, and the wills in the Prerogative-office are in safety. The portion of the roof which has fallen is 222 feet in length; and to restore the Minster to its recent state £80,000 will probably be required. What increases the regret occasioned by this really national calamity is, that the act was the work of an incendiary named Martin, a tanner by trade, who had latterly been hawking about pamphlets, and had prophesied the burning of York Minster. He made the following voluntary confession: "I set fire to the Minster in consequence of two remarkable dreams. I dreamt that one stood by me, with a bow and a sheaf of arrows, and he shot one through the Minster door. I said I wanted to try to shoot, and he presented me the bow. I took an arrow from the sheaf and shot, but the arrow hit the flags, and I lost it. I also dreamt that a large thick cloud came down over the Minster, and extended to my lodgings; from these things I thought that I was to set fire to the Minster." According to subsequent disclosures made by Martin, he concealed himself in the Minster after prayers on Sunday afternoon, watched the ringers out in the evening, and in about an hour after went into the bell-chamber and struck a light. He had no dark lantern. He cut the bell-rope off, and having doubled and knotted it, and tied it to the frame outside, used for cleaning the windows, he put his light out. "I had not one until the clock struck half-past one, all which time I lay singing hymns. At half-past one I took the knotted cord, got over the iron gate of the south side aisle, and on coming to the great door in the prayer-place I found it locked. I then fastened the cord on one side, and got to the top of the door and let myself down in the inside. The first thing I did was that of getting all the books that I could, and cushions that were necessary, piled them up in two heaps, and set one pile on fire at the Archbishop's throne, and the other at the right-hand side of the organ; but before I set it on fire I scrambled up the pulpit side and cut off the gold lace all round the pulpit, with my razor, and after that I cut off all the silk velvet I could get. When half-past two o'clock struck, I lighted my fires; that at the Archbishop's throne burnt very fast, but the other burnt very slowly. I stayed half an hour in the place watching it. At three o'clock I started out, and went on my journey."





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